THE CHALIF TEXT BOOK OF DANCING

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THE CHALIF TEXT BOOK OF DANCING

BOOK V

TOE DANCING

By the same Author

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THE CHALIF TEXT BOOK OF DANCING

BOOK V

TOE DANCING

By LOUIS H. CHALIF

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"DANCE—TO LIVE"

Let dancing ever be pure beauty—so shall it best interpret the aspirations of our soul. And let it be studied with all the ardor and the science worthy of so great an art.

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By LOUIS H. CHALIF

TO MY FRIENDS,

THE TEACHERS OF DANCING,

I DEDICATE THIS VOLUME

PREFACE

In presenting this volume to the favor of the teaching and dancing profession we do not claim to cover the whole field of toe dancing, nor to say that if one merely practice all the exercises of this book one will become a beautiful toe dancer. Such a limited student would certainly not, for the beautiful toe dancer must be a beautiful dancer as well, and in good dancing every part of the body is included. There is not room between the front and back covers of one book to tell all that is known about teaching how to dance beautifully. That would require at least one hundred volumes.

The present work deals mostly with the legs; nor does it tell all about their technique either, for the toe dancer is expected to do many "stunts" with the legs, as well as the more natural movements of hopping and leaping, and none of those are included here. All that we claim to teach thru the following exercises is how to strengthen the toes so that they can carry the weight of the whole body, without giving way under the strain, and how to walk and stand correctly on the points. This would seem at first glance a stupendous accomplishment, yet strange to say it is one of the

easiest things to teach, provided the pupil has naturally strong and suitably shaped feet for the work. We say easy to teach because the methods of teaching have been so well worked out by the masters of the past that all one has to do is to practice the exercises laid down, following the rules of correct execution, and presently one will be able to walk on the points with ease. The art is easy too, because the ways of using the feet and legs have become so standardized that everyone knows just what to try for, which quickens and assures progress. When one wanders into the more elusive and indefinite field of teaching arm and body movement, grace and expression, there is a different story to tell. Here one must use imagination and originality, for he is dealing with more human and diverse material. Teaching in this field can never become standardized because each pupil should in the end become a different product, a different personality, expressing itself uniquely, while in toe dancing all must be alike so far as the work of the legs goes. The dancers should be different otherwise, tho, for as we have said, a toe dancer must be an artist of the whole body, and not simply march in step. So the teacher who can impart grace and draw out personality, while training the legs in standardized movements, is the teacher who can produce the most excellent all-around toe dancers.

He must have tremendous skill at teaching to put his pupils thru the necessary hours of mechanical technique without killing their creative souls.

All the success of the toe dancer does not belong to the teacher, however. The pupil herself must have great patience and perseverance to go thru the arduous training required. There is no royal road to toe dancing; all the talent in the world is worth nothing without the will to work. But wonders can be accomplished even by those not naturally strong if only they have this will to work.

We are aware that we have repeated ourselves many times in this volume, yet have not said anything nearly so often as the teacher will have to say it to keep his pupils up to the mark that brings results. If we repeated as often as the teacher must repeat, a whole volume would be, "Turn out your toes, turn out your toes, *please* turn out your toes!" Altho this is a book chiefly about the legs, we have tried our utmost thru the introductory chapters to inculcate the idea that toe dancing should not be nothing but legs; we have tried to arouse the wish to have graceful, expressive toe dancing, even tho we have not the space in this volume for exercises to develop these qualities.

We have illustrated with photographs rather than with drawings because we wish to show the

exercises as they can be done by a human being, even tho they may lack the absolute accuracy and extreme positions that would be possible to the artist with his pen. By using photographs we keep to our ideals of dancing, as we wish dancing to be human rather than mechanically perfect.

In conclusion we wish to express our sincere appreciation and thanks to Miss Elizabeth Gilfillan and Professor S. Columb GilFillan for the scholarly help they have given me in the preparation of this book; to Miss Verna Watson, Chalif graduate, for so ably posing for pictures of the exercises; to Mr. Gerecke, for the excellent photographs of Miss Watson, and to my pupils for permitting me to use their photographs.

LOUIS H. CHALIF.

New York, May 1, 1924.

DANCING AND TOE DANCING

The beautiful art of dancing has the power of conferring almost infinite pleasure upon those of us who are its devotees. It brings us health and happiness, but most of all it enables us to express, in the most vital way possible, whatever artistic feeling we may have. Vital indeed, for is not dancing the one art in which the artist uses his own body and no other medium with which to express himself? What could be nearer to the artist than his own body?

It is most interesting to note how all of the other arts contribute their loveliness to the dancer. Music lends its cadence to guide her feet, Sculpture suggests a changing maze of varying attitudes, Painting robes her in a costume of gorgeous hues, Poetry suggests beautiful themes for her dances, and Drama shows her how to act them. Verily we believe that Apollo must have favored Terpsichore, his Muse of Dancing, above all the other muses in his train, for she was endowed with all their gifts in herself.

No art has more to offer in the way of variety of pictures for the eye, or of ideas to express, than has dancing. For themes it has the whole world of Nature herself to draw from, from the

stars to the tiniest blade of grass: and dancing has the emotions and aspirations of man himself, his love, religion, joy, grief, humor, satire, the experience of man thru the centuries of history and changing stages of his civilization, and the characteristic personalities and habits of the different nationalities of past and present days, all of whom have invented dances that express themselves: so much does Dancing know of work and play. Like other arts, it tells the truth about the world as man knows it. Finally for still further themes man uses his own imagination, by which he transcends reality in creating characters that do not exist, as nymphs and fauns, dryads, Pierrot, Columbine, Harlequin, and so on. Or he personifies in a dancing figure the seasons, winds, waves, an ideal or an emotion. And so we have many kinds of dancing, and the future will undoubtedly bring more, drawn from these limitless sources.

Perhaps none of us can feel, or be in complete sympathy with all the forms that dancing takes, and we can express well only what we understand well. Whenever we dance we express two things —the idea that we are impersonating, plus ourselves (our own character), that is, we portray the idea as it looks to us. Those of us who are called versatile can understand and feel a variety of types of dancing, each of which finds response

in one part of our nature. In Greek dancing we can perhaps best express our most exalted, noble, beautiful feelings, the highest part of our nature, the god within us, and we dance as if on the clouds of Olympus. In National dancing we come down to Mother Earth, to become mere mortals, children of the soil, with a healthy enjoyment of the simple pleasures of the moment, delighting in feats of rugged strength, conscious of an admiring audience. If we are able to appreciate and segregate the differences in the characters of the different nations as revealed in the music and steps, we can transplant ourselves to the various countries and have our dancing suffused by the air of each land. In Character dancing, that part of our nature is uppermost which responds to the character impersonated. If this be a coquette, then all our flirtatious instincts come to the fore; if it be an amusing character, then our sense of comedy holds sway; if it be a gipsy, then our blood turns to fire in our veins, as if the savage yet surviving in us were to take possession. When, as a toe dancer, we dance on the very tips with delicate little steps, all our love of lightness and exquisite refinement of movement is the ruling force. The same part of our mind that appreciates fine lace, china, and miniatures, enjoys the delicacies of toe dancing.

All that we have so far written has been with

one object in mind—to show the tiny little place of toe dancing in the great world of dancing.

TOE DANCING

There is much discussion and divided feeling at the present time for and against toe dancing. Its enemies say that since it is not a child of nature it is beyond the pale, while its friends say that thru it they triumph over the laws of nature, thereby showing the superiority of man and art to nature. Another reason for its popularity is that it portrays the cute and dainty, which many people regard as the essence of femininity (just as the ingénue in the play receives all of the adoration of some, who pass by without notice the more virile characters). Again tradition makes many dancers cling to toe dancing, which was for so many years considered the highest form of the art. But the chief reason for its existence remains its difficulty of accomplishment. The dancer likes the satisfaction of overcoming obstacles, and it is a common human weakness in both dancer and spectator to place virtuosity on a higher pedestal than it deserves. A spectator of Greek or National dancing might say to himself, "I could do that if I tried," but he would never say it of the toe dancer. Her he regards as a superior being, because she can do something he could not. A spectator may burst his gloves with

applauding when he sees 16 turns in succession or a leap so high as to seemingly overcome the law of gravity. Let him enjoy himself thus if he wants to; we are glad to see anyone happy for any reason; but we could wish that he had a truer appreciation of dancing, which would give him the greater joy of esthetic pleasure. Dancing holds such infinite possibilities of giving pleasure that it is not dependent at all upon virtuosity. When we enjoy toe dancing, if we do enjoy it, let it be for many other reasons than its difficulty.

We do enjoy it (the secret is out) if it is superbly done, with perfect ease and grace. But it is not our favorite style of dancing. How can one who believes in freedom, you may ask, and whose god is Nature ever enjoy seeing Nature perverted? We shall try to explain the discrepancy in this wise: The toe dancer is a man-made product, to be sure, but we like to think that she grew out of the human desire to create something most exquisitely delicate, someone so light and airy that she need scarcely touch the ground. Naturally when the composer made her so light he had to poise her lightly, and this he did by raising her from the ground higher and higher, until at last only the very tips of her toes touched the floor. Then he dressed her all in frilly tarlatan to make her look like thistledown, which was the lightest thing he knew, and called her a sprite

or a fairy. Then, his imagination running riot, he had her run about on the points of her toes (only she preferred to dance). So there was his fantasy complete—his airy little sprite who danced on her toes, because it was her nature to do so. Thus he justified himself with Nature by allowing the sprite to follow her own nature in dancing on her toes. This is the true story of the birth of the toe dancer, and she is just as real herself as any of the other fairies and elves of our art, or the nymphs and fauns of ancient Greece, or the witches who ride brooms, or Cupid or Psyche.

In our opinion toe dancing appears at its best in this character of a sprite, and in the tarlatan ballet costume which was invented for it originally, or in a light and frivolous personage of the imagination like Columbine. But when one who is supposedly a real person in the costume of a human being dances on the points, it seems an unnatural note; and when the Greek costume, with its natural simplicity and restrained philosophy is worn, it seems inexcusable. We do not like these mixtures. A natural dance should have a natural costume, and an artificial dance an artificial costume. We had as lief see Juno don a ballet dress as see a toe dancer in Juno's costume.

Yet would we like to see more of nature in toe dancing itself than is usually found there. We

would have more of the dancer's own personality, and more freedom in the use of the arms and upper half of the body. In the use of the legs we would not wish any change from the time-honored standards, except for confining extreme turning out of the legs to exercises only, and for bringing a plastic rather than a wooden strength to the legs. The artificial perfection and accuracy of the footwork must go hand in hand with the artificiality of walking on the points. When too much naturalness is brought to the footwork, the effect is not pleasant; in fact there is then no definite effect; the dancer does not appear either a sprite or a real person.

So toe dancing may be regarded in the main as a finished art. The word finished or standardized is a fateful word that may sound the death knell of any art. Where there is not room for much growth, there may be death. But since toe dancing is so popular today let us enjoy its undeniable witchery and charm, and bring to its study a love of its daintiness and a joyous appreciation of its perfected art.

THE IDEAL TOE DANCER

She is more than a mere adorable performer of difficult tricks. She has another quality higher than either cuteness or virtuosity, that lifts her dancing into the realm of the ideal—a quality

that elevates all true art—spirituality. This it is that makes our ideal toe dancer seem not of this earth, but an airy, disembodied sprite or an incarnation of joy itself. Those swift twinkling feet and those fairy-like flights do not belong to this every-day world of ours. We look into another and enchanted world when we see her dance, a world where such facts as physical bodies and floors to dance upon do not exist. Our dancing sprite spurns the ground, she dances in the trembling air above it, her body having no weight at all, being made entirely of foam and dew. No wonder she can play at will with those twinkling steps and fairy leaps that we mere mortals find so difficult.

PAVLOWA

We realize that in praising the ideal toe dancer we have been praising Pavlowa on her toes, as who would not. How could one think of a disembodied sprite without thinking of Pavlowa, that "spirit of fire and dew." Pavlowa has glorified toe dancing, has shown what it can be, has brought to it all the virtues of all kinds of dancing, and of pantomime too. In her we see the paradox of a combination of the naturalness of the new school, which is a return to nature, with the fineness of that cultivated, aristocratic dancing which is the classical school. The three out-

standing qualities that make Pavlowa justly called the "incomparable" are: the plasticity of her entire body, the majesty of her movements, and the spirituality that envelops all and makes her seem more than human. In the pantomime which accompanies her dancing step by step there is no mood, from the burning fire of the gipsy to the tragedy of the dying swan or the quietness of the dreaming lily, that she cannot feel and express. She can vibrate to all the joy in the world, yet is never so exquisite as in her melancholy mood. Her pantomime is vital and compelling because it is always exprest by her body as a whole—not only in her face, but in every inch of her, from the tips of her toes to the last hair of her head—so that even those of her worshipers whose purse will not permit them a front seat, can yet read her thoughts plainly from their high place in the gallery, for her meaning shines out large in the lines of her whole body. It is because her expressiveness and beauty of imagination have a depth that cannot be fathomed, that one can see her a thousand times, and never reach the end of enjoyment of her; and that those who have for years heard her praises sung are not only not disappointed when they finally see her, but find her more wonderful than anything they had been able to imagine. We have only one regret in thinking of Pavlowa—that the generations yet

unborn will not see her, the greatest dancer the world has ever seen.

Remember, dear reader, that all this praise of expression, personality, beauty and intelligence (which yet does not express all that we feel*) goes to one who is at the same time doing the difficult and unnatural "stunt" of walking on the toes—a fact which adds to the wonder of it all. She seems not to be aware of the difficulties she is each moment overcoming, but only plays with hard parts, making them add to her general expressiveness. Her personality and intelligence shine right thru these difficulties, as if they were not there at all. She is not hampered in the least by walking on the points; it would seem as if she were born to walk thus.

We the initiated in dancing, know however that her marvelous ease and fairy-like lightness did not come naturally or unsought. They are the result of having legs trained to be strong and pliable as fine steel, and a mind trained intelligently to know beauty and lightness. So, dear reader, if you wish to dance like Pavlowa, put on your pink ballet slippers and go to the bar to strengthen your toes. You can never be another Pavlowa (and should not try to, for imitation is base), but

*We do not feel that in the above we have done by any means complete justice to Pavlowa, for since this is a book on toe dancing only, we have not spoken of her marvelous interpretation of other styles of dancing, in so many of which she—the artist—excels.

you may rise very high in the art of toe dancing if you work as hard as she does for strength and perfection, and open your mind to the great possibilities of self-expression thru toe dancing that Pavlowa has revealed.

TECHNIQUE

Technique is nothing in itself: it is only the means to an end, and the best end is expression. There is a vast difference between the dancing of those who regard technique as an end, and those who regard it as a means. The former seem to be doing exercises before an audience, while the latter seem to be really dancing. There is as much difference between them as between the dry pianola and the interesting human pianist. Particularly in toe dancing the artist must guard against losing herself in technique. Here she has so many physical difficulties to overcome that she tends to put all her thought and effort in this direction. It is the teacher's part to keep the real goal of expression before his pupil, and the surest and easiest way—in fact the only way to keep it before her—is to sincerely believe in the goal himself, for pupils always sense the teacher's thought.

Freedom is the most immediate aim of technique, while expression is its final aim. How can the dancer express her soul thru her body if she does not have the free use of her body? All of the good qualities of technique are included in the one quality freedom, just as so many of the vir-

tues of human character are included in the great virtue love. For example, how can the dancer be free to move her body about from place to place easily, or hurl it into the air and seem to hang there, as in leaping, unless she be strong? If she cannot leap and hop high it shows that her muscular tone is weak. How can she be free to hold her body motionless for as long as she desires or to start or stop its impetus at will unless she has *aplomb?* How can she be free to bend and twist her body into any shape desired, if she be not *supple?* How can she be free to move with the slowness of a deep river unless she have complete *control?* Or how with the rapidity of lightning, unless she have *dexterity?* And how can she present pleasing pictures if she have not free control of the *lines* of her whole body? Thus we see the great necessity of freeing the dancer so far as possible from the physical limitations of the body—to make this merely a perfect instrument with which to fulfill the commands of the spirit.

To forget the body amid the physical difficulties of walking on the points is a great achievement. How to have perfect freedom while walking on stilts—this is the problem of the toe dancer.

Aplomb is a favorite word among dancers—a much sought after quality that confers distinction upon its possessor, separating her from her more

"sloppy" associates. The dancer who has aplomb shines out among his fellows like a first-magnitude star. Aplomb includes a number of the virtues of dancing, chief among them being *poise,* which is a perfect control of the weight of the body at each moment, whether the dancer be standing still or moving. With perfect poise the dancer can stand on one foot as long as she wants to, or transfer the weight quickly from one foot to the other, enabling her to move lightly and easily, and to turn without getting dizzy. Balancing on one foot or one point is a "stunt" that always takes with an audience, and finds favor with us too, for this "stunt" is beautiful as well as difficult. Poise is cultivated by practicing balancing on one foot with the body held motionless, or, what is more difficult, while moving the other foot and the body, going thru evolutions from one position to another. Having the weight on the inner side of the foot helps to maintain the balance. There are certain other aids to balancing, one being to fasten the eye upon something stationary; for example, a certain spot on the wall. Then since the spot does not move, the dancer does not, so open is the human mind to suggestion. Balance is largely mental. In fact a poised, calm mind is the greatest help toward poise of the body. Another great help is a good night's sleep, as many dancers have discovered.

Aplomb includes, besides poise, *precision* and *clarity*. The dancer who has aplomb takes each step and attitude with sureness, then holds it motionless. She does not "wobble" afterwards, or readjust her foot position, or take little extra steps, or improve upon the position of her arms. She takes the position as it happens to come and by it stands or falls. (Let us hope that she stands!) If it be not perfectly taken, she does not advertise the fact by changing it, nor show by her face or otherwise that it is not just as she wanted it. She gives the impression that whatever she does is what she meant to do. Thus she may deceive her audience into thinking that she is doing better than she is—a lie which must be forgiven since it is in the interest of the audience, who have come in order to admire.

Élévation, pronounced as a French word, is a necessary quality for the toe dancer. It means being well up on the points, that is with the toes absolutely perpendicular. There is a look of lightness and ease that goes with a good élévation. The dancer looks as if she were so lightly poised that she might fly away at any moment, and she has so much ease in going from a sole to a point position that one scarcely notices which position she takes. She blends her point steps and sole steps together into the harmonious sentences of the dance's story. The less proficient toe dancer,

however, makes an unpleasantly noticeable difference between being on the points and soles; there is a tremendous jerk, and she is up, then a thud, and she is down again.

The way to get a good élévation is to practice battements tendus and exercises to stretch the arch and ankle (if the latter is necessary to bring the foot to the proper position). The way to get a look of ease and smoothness in rising to a point position is to get elasticity in arches and ankles thru certain exercises. Another means of obtaining this elasticity is to do much of the natural and lyric dancing on the balls.

Ballon, a word which dancers use to designate lightness, tho that is not its true meaning in French, means an easy and high lifting of the body from the floor, as in leaping and hopping. A dance that is done almost entirely upon the points is apt to be monotonous and stiff. The artistic toe dancer cannot only dance about upon the points gracefully, but can dance on the balls just as well, can fly about with abandon, smoothness and ease, can spring high off the ground, and descend again as lightly as thistledown. She can charm the beholder with a variety of steps all equally well done. Many toe dancers do not have any ballon at all. As soon as they come down from the points, their dancing is heavy and flat. They cannot hop or leap either high or grace-

fully, or if they do hop high, it is with an unpleasant jerk of the ankle upon leaving the floor, instead of with a smooth and graceful upward flight.

Good ballon is acquired by first strengthening the legs at the bar, then practicing enchainments containing leaping and hopping. Too great a proportion of time spent at the bar causes a wooden stiffness of legs that prevents a free flight. It is a good rule to follow, that whatever the dancer wants to do well, she must practice doing. Concentrating entirely upon strengthening the feet for toe dancing does build the toe dancer more quickly, it is true, but makes her one-sided—able to do nothing but dance on the points, and that stiffly.

Strength and *Plasticity* are both necessary to the toe dancer. It is true that with the former only, she can be a toe dancer, but it takes the latter as well to make her an artistic toe dancer, which is the only kind worth being.

Let us consider first the legs. They should be really as strong as steel, yet appear to be made only of soft muscle that can "give" and bend, having a resiliency that enables the dancer to bounce up and down, or spring high upward. The legs should be alive and human, and capable of expression. Pavlowa's can fairly speak the sentences of the dance. Plastic legs are the result of the

right proportion of bar practice to center practice, and of doing all leg exercises with the proper expressions of vigor, majesty and enthusiasm. Wooden legs come from too much bar work done in a plodding, conscientious spirit. Plastic, graceful resilient legs come from using only what energy is needed to do and exercise thoroly and completely: wooden legs come from the tenseness of wasted strength, a useless straining and tightening of the muscles for no reason whatever. Plastic legs are to wooden legs as vitalizing energy is to despairing effort. It is the teacher's part to so stimulate a class by his inspiring commands that they will rise above effort to energy, and thus in a few moments gain the strength and plasticity that might otherwise take hours.

Strength and Suppleness must go hand in hand if there is to be control of the body. Suppleness alone may be only a "floppiness," a capacity for flinging the legs about and making contortions of the body; but when strength is there too one has the ability to hold the position assumed as long as desired, so enabling intelligent control of the pictorial qualities of the dance. Stretching at the joints, which makes for suppleness, is particularly necessary in toe dancing where all positions are exaggerated beyond the natural, where the legs are lifted high, and the body often bent in extreme degree. Alternated with stretching exer-

cises should be strengthening exercises, to enable the muscles that took the positions to continue their tension, while at the same time (this is a subtle point in mechanics) the muscles on the other side of the body, the limbs whose action is in the opposite direction, must also have just the right amount of action (tension) to keep the first muscles from overdoing their part with danger of dislocation of the joint involved. There must be strength everywhere to control action and protect from overaction. Stretching by itself weakens. The rule is that wherever you stretch you must strengthen also. Another rule is that stretching should be done by degrees, not all at once, to avoid the accidental tearing of weak ligaments, and to make sure that the strength keeps up with the stretching, so that muscular "tone" (a proper degree of tension) will bring control and also protect the joints.

Plasticity of body and arms makes for the beauty of the dance, and should not be neglected for the training of the legs, as is apt to be done in teaching toe dancing. Training the legs too exclusively tends to stiffen and deaden the upper part of the body, causing it to be held motionless when dancing. The cure for a stiff body is plastic exercise for the whole body, as well as using body and arms in connection with all enchainments, and even sometimes with par terre leg exercises,

and in insisting, when teaching a dance, upon good lines and poses, which of itself requires and develops plasticity of body. "But," the teacher may say, "I have to produce toe dancers in a certain length of time, and if I spend too much time on training the body as a whole, the feet (which after all make the toe dancer) will be neglected." This is quite true. An hour's lesson is too short a time to accomplish everything in—even life itself is too short to do all one would wish to. You will have to take your choice of producing a manikin in a short time, or a real live toe dancer in a longer time. The best way out of the predicament is to have your pupils join classes in other kinds of dancing as well as toe dancing. Best of all would be for them to join a class in Interpretive dancing, where they would learn relaxation, and as a crowning achievement, acquire the quality of spirituality which so beautifully enhances toe dancing.

Plasticity and energy are curiously combined in toe dancing. The lower half of the body (the legs) must be energized and strong (tho plastic) while the upper part of the body, including the arms, is relaxed and devitalized, being held most lightly, in a fluid state as it were, so that it is free to express in a moment any thought or emotion that arrives. To thus divide her body into two parts is a difficult feat for the toe dancer's mind,

and one that she does not usually acquire for quite a while (and sometimes never!).

Adagio movement, to take an Italian word used in defining musical interpretation, means extremely slow movement, and in dancing means also smooth and controlled movement. A male partner often supports the toe dancer while she goes thru slow and beautiful adagio evolutions standing on one foot. But she must be able to do adagios without support, too, if she is to be reckoned a good dancer, for every good dancer must have balance and control. Then, too, all of her dancing, whether slow or fast, will be beautified by her capacity for adagio, whether or not she be doing it at the moment. For adagio practice brings a beautifully lyric quality of movement, a personal expressiveness, the ability aptly to interpret the music by drawing out each gesture of foot or arm to fill in with movement each note of music allotted to the movement, the faculty to build each attitude slowly with a gentle graciousness, rather than to jump into it abruptly with a crude and jerky movement. To put all in a nutshell, adagio movement means that magic quality *grace,* which is so potent to behold, but so elusive to describe. To acquire grace is why students practice so conscientiously their adagios, to counteract the necessary but more mechanical battements.

Dexterity, meaning quickness more than anything else, is indispensable to the toe dancer. She must be able at times to make her feet twinkle and flash, to move like lightning from one place to another, or turn herself round and round with the fire of the inferno. People expect her to do these things, and the character of toe dancing itself demands them too. The very act of standing on the tips of the toes suggests taking *little* steps, and little suggests *many* steps rapidly, just as a large movement suggests slowness. But rapidity must be accompanied by ease, which is an outgrowth of strength. But practicing for strength alone will not bring rapidity—both must be practiced. Begin by trying for strength and accuracy, then little by little (for dexterity should be a slow growth), do certain exercises faster and faster, or what is better, let them seem to do themselves faster and faster, as a result of ease. Also practice certain exercises that are especially for dexterity, like pas de Bourrée, petits battements sur le cou de pied, petits battements in fast tempo, etc. Beware of forcing dexterity too soon, since this brings a stiffness which is the enemy of quickness, as relaxation is its friend. In good teaching slow movement comes first, then quick movement, as an outgrowth of slowness. As we said in the previous paragraph, in order to move fast gracefully one must be able to move slowly.

Staccato movement (separated movement) is a bird-like quality that is most attractive in the toe dancer when she is dancing to staccato music. It is in its essence a lightning quickness alternating with pauses. Yet the movements are graceful too, if legato movement has been learned first. In dancing it is just as at the piano—the legato must be learned first, for if staccato come first, legato can never be well learned. And if the dancer learn staccato first she will be apt to be jerky always.

Accuracy is a quality that must go with this artificial art of toe dancing. This man-invented art has its set of rules that must be followed if the effect man desired is to be produced. He desired something with the most exquisite polish of perfection—everything to be just so, according to the pattern: then if all be not just so the pattern is lost. One thing that man decided was that the dancer should step with the foot turned out for daintiness. Well then, she must. She must also bring her feet together so that they actually touch each other at certain times to give a neat and finished look. Certain movements she must make very small and fine. Every step has its certain way that it should be done, and it undoubtedly appears at its best when done that way. It is just as with baseball—the rules may be highly artificial, but without the rules there is

no game. When a dancer follows all the rules she surely does acquire a certain "finish." But it is a "dull finish" that does not awaken much enthusiasm if her thoughts are on details of execution while she is doing a dance. The meritorious accuracy should be acquired as a habit from doing exercises, then not thought of while dancing.

Even in teaching exercises, however, the teacher must beware of harping too much on accuracy, for herein lies the danger of killing the dancer's soul by technique. Accuracy is always taught at the expense of freedom. The student may acquire the habit of thinking so much about the disposing of her body that she can never forget about it and give her soul a chance.

Clarity is one of the brightest virtues of all dancing. The word means simply that whatever the dancer does is clearly visible. Clarity shows up the differences between one step and another, one pose and another, one dance and another. Everything looks different, firstly because everything *is* different, and secondly because one can *see* that it is different. The principal rule for clarity is to hold each position of foot or body long enough for it to register itself in the mind of the beholder. Do one thing at a time instead of blurring everything together. Another simple rule for clarity is just to follow the music.

The music measures off the steps for you with all the accuracy of a foot rule. All you have to do is to keep a certain step and attitude during certain notes and wait until the next notes come for the next step and attitude. Why do most people always anticipate the music, thus blurring their dancing? A third rule is to have a clear picture in the mind of how you want the step and attitude to look. Only let the mind be your leader and your dancing will be intelligible.

You may already have guessed that all the component parts of aplomb are included in this present virtue of clarity. There must be perfect poise, or the dancer could not hold an attitude for its allotted length of time, and the unnecessary extra movements of correcting or improving an attitude would be incompatible with clearness and definiteness. Aplomb we had to mention first because it is mainly poise, and poise is the first requisite. Without it the dancer could not even stand up, let alone dance.

Harmony means the working together of all parts of the body in unison—all working in rhythm, and each taking its part in the picture that the body as a whole presents in each movement. The good dancer thinks of her body as being all of one piece, as it were, rather than a collection of arms and legs each of which must have something different to do. The toe dancer,

especially, may get to thinking that she is nothing but a pair of legs that have a lot of difficult things to do. But she should remember that while her legs certainly have plenty to do, their crowning achievement is the honor of carrying around a beautiful living statue of a thousand and more poses, they themselves being a part of the statue.

In the Chalif Method of teaching dancing, we begin at the very first lesson to teach using all parts of the body in harmony, keeping in mind certain principles of harmonious movement and posture, which are embodied in even the most simple exercises.

"Lines" is a subject which puts the author in a quandary as to whether to put it under the heading Technique, where it certainly is vitally necessary, representing control of the body as a whole, or under the heading Expression, where it is also vitally necessary since large lines are the largest and clearest expression there is. We have finally decided to put it here, so that even if the reader go no further, he will know a little at least of the important subject of "lines."

We cannot enlarge upon the subject in a text book of toe dancing, tho it is just as important here as anywhere, for there is not space enough in one book to go into detail as to training the toe dancer's legs, and do justice to the rest of her

body too. Our Books III and IV deal more extensively with the subject. Let it suffice to say that every attitude or arabesque should have in it lines which pass thru the whole body, making a unified composition of it, instead of consisting of unrelated legs, arms and a torso, which take any positions they happen to choose, without reference to each other, and thus fail to make any distinct impression of an attitude upon the beholder, and have never a trace of beauty. The good dancer thinks of her body as a whole, and molds it into whatever design her mind sees, following a plan, just as the artist lays out his figure in lines before painting it. So the dancer thinks of lines running thru her body, that may go all in the same direction, or intersect each other, usually the latter. For example a line may pass thru the head, trunk and a lifted leg, and another thru the two arms and the shoulders, these lines intersecting at the middle of the shoulders. The most beautiful lines are straight or curved, but they may be broken at will, and with a plan, for the sake of certain desired effects. They must never be broken merely because the dancer does not know how to make them otherwise. Most beginners, and those persons who are called ungraceful by nature, dance with broken lines; but all can be taught to do better.

A FEW RULES OF LINES

If there are to be continuous unbroken lines there must be action, continual action of twisting and bending in the trunk and neck.

Think in terms of curved or straight lines.

Lines should have the accuracy of geometrical diagrams.

Bend sideward toward a foot which is lifted, whether it be lifted forward or back. (This rule has exceptions, e.g., the position used in jetés.)

The head usually bends the same way as the trunk, continuing the curve.

Lift the chest to give the slight arch of the back which beautifies nearly all attitudes.

Follow, usually, the law of opposition, which is: That arm is lifted forward which is opposite to the foot that is forward. But of course in many beautiful attitudes opposition is not used.

The figure should usually be turned a little to one side to give more diversity of lines and avoid a look of flatness as seen from in front.

Arms should be held at shoulder level (approximately) or higher, since high lines express animation and self-confidence, while low lines express indifference or even melancholy. Equally important are high lines in the carriage of the head and torso.

Since lines are an expression of soul, an attitude often comes instinctively in response to a

thought, and coming in such a way is apt to be a good one, worthy of studying and remembering.

HABIT

A digression into the field of psychology seems necessary here, to emphasize the importance of the details of technique which are to follow.

Psychology tells us that habit saves us a vast amount of trouble; in fact we could not exist without it. Most of the things that we do are habitual, and even unconscious. If we had to think about putting one foot after the other in walking, or about chewing our food, or breathing, we would have to devote all our thoughts to merely keeping alive and never be able to talk or do any creative work.

Psychology tells us that repetition spells habit, as habit spells ease. What we do once we are likely to do again; having done it twice we are still more apt to repeat it, and so on until if we do it a certain amount we shall be sure to do it always. Hence habits are the blessing as well as the curse of our existence, for there be bad habits as well as good, and if we do an exercise wrong once we shall do it wrong again and so on. It behooves us then to always do it right from the very start, until a habit is formed. Particularly in toe dancing, where such an exact standard of execution has been established, we must be care-

ful from the very beginning to form the habits that are prescribed. Fortunately these are good habits for all dancing.

There are certain good habits of movement for each part of the body, and to simplify learning them, there are exercises for each part alone. Since there are so many good habits to acquire they could not possibly be learned all at the same time. The mind cannot think of so many things at once. When Benjamin Franklin set out to improve his character, he made up a list of all the virtues, and at first tried to practice them all at once, only to find that he had scant time left to attend to his business, but made no progress in character. He then decided to practice only one virtue a week, whereupon his character immediately began to improve. This man of deep, scientific insight discovered, before the days of psychology, that a habit can be formed by concentrating on one action-pattern for a certain time. So in dancing let us consciously build good habits one at a time, which will then work *unconsciously* and all together toward the goal of perfect dancing.

DETAILS OF TECHNIQUE

Having given, we hope, in the preceding pages, a broad idea of technique with its immediate aim of freedom for the final end of expression, we will

now proceed to give details of the proper positions and actions of various parts of the body. But as we set out on the road to perfection we should first have a comprehensive view of the body as a whole, and realize that the most important thing for artistic finish in toe dancing, or any dancing, is

CORRECT POSTURE

The teacher must never fear harping too much on this point, for posture pervades every movement of the dance; it concerns the lines of every attitude and arabesque taken; it gives beauty and elegance to the figure itself; it seems to increase personality even to the point of transforming an ordinary mortal into a heroine; it brings "good style," and it gives polish and a high-bred air that make a dancer shine out from among her fellows who have neglected to cultivate "presence." All do not realize the importance of good posture. Sometimes a mother may complain that too much time is spent on cultivating it at the expense of learning difficult feats. But when she will see her little daughter carrying herself like a princess, she will thank the teacher for his perseverance. Even you, dear reader, do not fully realize the great benefits of teaching good posture—unless you have tried it.

So then the first thing to do is to see that your pupil take the correct position while standing at

the bar. We shall describe this from the ground up. The feet should be in Fifth, Third or First Position, be turned out as far as is possible without straining, and the weight rest squarely on the soles of both; but since the tendency, when turning the feet far out, is to stand on their inside edges, it is well to try to stand on the outside edges, since this effort will bring the weight to the center. The toes should be prest down so as to "bite the floor," as we say in Russian. The knees should be absolutely straight, made so by drawing the figure up to be as tall as possible and at the same time pressing the knees strongly backward, holding them close together. There should be a feeling of turning out the knees, even tho they are straight, and of narrowing the hips by bringing them inward and backward, but by no means allowing them to project backward, for this is a grievous fault. Old age afflicted with lumbago walks leaning forward with hips projecting backward, a feeble hand placed there for support: but youth is slim and straight, carrying herself as a young goddess. Old age's lines are broken; youth's lines are straight. It is most important that the hips should face forward, counteracting the tendency to twist toward the rear foot. The shoulders, too, should face squarely forward, and be held at an equal height, thus straightening out any slight sideward curvature of the spine. The

chest should be well lifted, and lifted with the thought of drawing the whole body up to be tall. The head should be held erect, with face looking straight forward. The legs and trunk should form a continuous straight and vertical line, the body leaning neither toward nor away from the bar, nor forward nor back, nor breaking the line at the waist. There will be no danger of violating any of these rules of vertical standing if the one rule of lifting the chest to draw the body upward be observed. Lifting the chest also corrects bent knees and backward projecting hips, and broken lines in general. In fact lifting the chest cures most of the faults of bad posture; it is the panacea for all ills. So be buoyant, be alive and full of hope and ready for action! And finally, relax, that is, relax the upper part of the body and the arms, but keep the legs energized and strong. Do not allow the face to become "set" with eyes staring. The command "Relax the face!" will be beneficial. Try it. Its first result will be a smile, and the after effect a pleasant serenity.

Soon we shall be ready for an exercise, and with it will come the difficult but important task of *maintaining* correct posture while doing the exercise. Of what use would beautiful poise be to the dancer if she lost it the moment she started to dance! So the teacher must compel his pupil

to maintain a buoyant erectness, and to hold the entire body motionless, except the part which works. In so doing he will first of all preserve beautiful posture; secondly will teach definite control of each separate part of the body, the mind seeming to be sent into each to take possession of it; and thirdly, he will teach that saving of energy, which is the foundation of grace. The pupil will find it extremely difficult at first to move one part of the body only. When moving a leg she will want to move the shoulders or hips, or jiggle the whole body, thus jerking out of their place the beautiful lines of good posture. But she can keep quiet if she concentrates on this while relaxing too. And when she has held her body quiet for a sufficient length of time, she will have established that independence of each part of the body which is the first step toward the harmony of motion of all parts together.

"PLACING" THE LEGS

is a term that dancers use for the turning out of the legs which is considered so important in all classical dancing. It seems to beautify dancing, adding a daintiness and charm; yet perhaps we only think so because we have long been accustomed to the idea that it does. Everyone, even the layman, knows that the toes should turn out, and notices whether they do or not. One virtue

turning out surely has: it helps greatly to bring freedom at the hip-joint, for all of the turning begins at this point, it being the only joint of the leg that can rotate. Students often fail to turn out the toes sufficiently in doing exercises because they do not know the following secret: they try to turn the foot from the ankle and fail to do so, whereas if they thought of turning the entire leg, they would succeed. Another thought that results in turning out is "leading with the heel." Persons who are born with legs "placed," i. e., those who walk with the toes turned out, are certainly saved a great deal of trouble in learning toe dancing.

Extreme turning out when actually dancing is not beautiful nor desirable. We do not wish to compete with "Charlie" of the films, who walks with his feet pointed directly sideward. Yet in doing exercises at the bar we must all take this ridiculous position in order to have a surplus of turning out to fall back upon when returning to nature in dancing, to insure not returning too far, when not thinking about placing the legs. Yet for all the ease in turning out that one can acquire at the bar, one must still think of stepping with the toe out until the habit is formed. But beware of insisting upon dancing with feet turned out, without teaching exercises to make them so. This

error introduces untold awkwardness and affectedness in dancing.

The best place to acquire turning out is at the bar, since more extreme positions can be taken with a support than without. But do not begin by insisting on extreme positions, for this will only cause unnecessary lameness and perhaps discouragement, and in addition will cause bent knees and a poor standing position. Let the teacher insist on *accuracy* at first and turning out to a certain extent, then little by little, insist on more turning out as well as on doing exercises with more force. To get additional practice in maintaining a turned out position a class may stand in Fifth Position while the teacher wanders about among them correcting faults of position, or he may deliver a lecture on the ideals of dancing, while they hold their position. One may be sure they will be glad when the lecture comes to an end.

THE HIP-JOINT

A lack of freedom here is the most frequent cause of awkwardness in dancing. Any pulling at this point seems to pull everything else out of shape, distorting the lines. The importance of this part is due to the fact that all movements of the legs start from here, whether the movement be large or small, since even a small movement

must be part of a large one if it is to have the much desired quality of majesty. In graceful walking the legs swing freely from the hips, whether the steps be the short ones of the lady, or the long strides of the cowboy.

The toe dancer in particular must have freedom at the hip-joint, for in the exaggerated style of toe dancing she must be able to lift (and hold) a leg waist-high in any direction. These large leg movements do not look exaggerated, but only fitting and proper and in the character. In fact the toe dancer who does not lift her feet high is ineffective. Her attitudes are small and cramped looking; she labels herself a beginner.

Freedom at the hip-joint is acquired by any exercise in which the leg is lifted high, as in Grands Battements, or in which the hip-joint is stretched, as in Plier, or in which the legs are turned out, as in all bar work.

KNEES

The knees should be straight, strong, supple and quick. Knees make or mar the toe dancer, for if her knees behave properly the chances are that her feet will too.

Straight knees, in addition to bringing the acme of good style to the general appearance, do actually bring the ankles and arches into their properly arched position. To prove this statement, point

your toe to the side perpendicularly with knee bent, then keeping the toes where they are, straighten out the knee and observe the pushing out of the ankle and arch. When we emphasize straight knees we do not mean that it is wrong to bend the knees, but only that when a knee is supposed to be straight, e. g., when standing on the point or ball, it should be absolutely straight, and not almost straight, with a slight bending that implies weakness and makes a broken line that mars the beauty of the picture. A dancer standing properly with straight knees expresses vigor and strength, while even slightly bent knees express weakness and spoil the whole standing position, causing the lowering of the ankle and arch and even the sinking of the chest, so intimately connected are the controls of all the parts of the body. Not only must a supporting knee be straight, but often a lifted leg must be so too, particularly if it be lifted backward. The way to make it straight in this latter case is to think of lifting the leg from the hip, as if there were no knee. The expression "stiff" knee should never be used, for stiffness is always abhorrent. "Straight" knee is the word, or the phrase "no knee at all."

Strong knees usually mean strong toes and invariably mean that the dancer has "spring" in her legs, that she is buoyant and can leap and hop

high, for most of the action of jumping is in the knees—a preliminary bending, then a sudden straightening. Moreover, much of the force used in rising onto the points comes from a bending and straightening of the knees, often so slight as to be almost invisible.

Supple knees, aided by supple ankles and arches, give the dancer a light, velvety step. Supple knees are knees that bend easily whenever they should bend, as in starting a jump and again on landing afterwards, to break the jar. Knees are springs to soften the dancer's impact against the ground, and if the springs are strong enough they will bend just enough to fulfil their purpose, but not enough to make the dancer look like a human frog, with bent and turned out knees.

Quick knees are obviously just as important for leaping and hopping as are strong and supple knees. They must do their part with lightning rapidity, especially in those small, almost invisible movements, as in rising onto the points, when the work must be done, then the effort instantly covered up and the good style of straight knees resumed. Another time when quick knees are needed is in the many quick little movements of the leg from the knee down, as in the little beats around the ankle, the fouettés (quick bending and straightening of a lifted leg) and all the little movements of the feet that adorn toe dancing and

make the feet twinkle and flash. Quick knees mean quick feet.

These good qualities of knee action are all acquired by much the same exercises. In brief, Pliés make strong and supple knees. Keeping the knees really straight in doing bar exercises whenever they should be straight makes for straight knees, as also does any exercise that stretches the knees, as grands battements, or placing a foot on top of the bar, or practicing Plier on one foot with the other leg straight. Quick knees are developed mainly by practicing petits battements sur le cou de pied.

THE FEET

For toe dancing the feet must, of course, be strong, and properly arched and turned out. Strength will always be considered first if we realize that the whole weight of the body must be borne on those little toes, and the little bones of the arch. Nothing is so important as strength.

In bringing the foot to the well arched and stretched position of the toe dancer many joints are concerned, in the ankle and the several joints of the arch and toes. The beginning of the downward pointing of the foot is in the ankle, which should be straightened out as far as possible, or, what better conveys the idea, should be pushed outward when pointing the toe or standing on it.

Many dancers and teachers do not understand the necessity of this ankle action which is so efficacious in bringing the foot to its right position. And action here is comparatively easy and safe, for the ankle is not delicate as the arch is. The second factor in the downward pointing is the arch which continues the ankle action, in pushing outward and curving downward to make a beautiful curve from ankle to toe. The toes themselves should not be curved, however; they should be perfectly straight and perpendicularly placed, the dancer standing on the very tips, not on the balls, nor on the backs of the toes with toes curved under. This latter position means weak toes that will eventually give out. Remember that strong toes are perpendicularly placed, energized, and also brought all together in a bunch inside the shoe so that they may brace against each other and sustain each other. The slogan of the toes should be, "United we stand; divided we fall."

Wrong practice of petits battements by bending the toes under when pushing the ankle and arch outward, weakens the toes and teaches them to curl under when standing on the points.

To sum up, the correct position for standing on the points is: ankle and arch to be out, toes straight, perpendicular and bunched together, and the foot turned out so that more of the toes can take the weight, rather than turning the foot

in and so putting all the weight onto the big toe, which is too much responsibility for one toe, and tends to make it give way and bend sideward, enlarging the joint.

There is a certain simple but magical exercise that does everything needful for the feet. It brings enormous strength and a correct position for standing on the points. This magic exercise is petits battements, but do not imagine that its magic can work with a few executions. Thousands are required. An eminent physical educator has said that greater and more enduring strength is developed by doing a simple exercise many, many times, than by severe exercises. The toe dancer proves this statement by the astonishing strength of her feet and legs, which is developed little by little as she does exercises that the gymnast would consider simple. It may be said that she gains strength while doing battements or similar exercises, and spends her strength while doing the really violent exercise of standing on the points. It stands to reason therefore that a large proportion of time should be spent in exercises that are not on the points, so that she may not only acquire, but preserve her strength. When a dancer's toes become tired or get into bad habits of position, they should be rested for a week or two by keeping off the points, but without stopping practicing exercises; for petits battements

are the remedy for almost everything. Following the same rule beginners should be kept off the points for a very long time, the longer the better, so that they may lay a very firm foundation of strength. It is very difficult, however, to follow this ideal but slow method of teaching toe dancing, especially here in America, where people want to do everything quickly. Petits battements when practiced correctly, teach standing correctly on the points because the arched and turned out position and the direction of energy toward the toes are the same for both the exercise and the point position. The good habit formed by the easy exercise holds over for the difficult one.

Some stretching is usually necessary to bring the foot to the proper position, tho a person with a naturally high arch does not need to have it stretched. Stretching should always be undertaken with great caution, for as noted before, it tends always to weaken. Quick progress may seem to be made at first by much stretching to bring the foot quickly to its position, and by too much standing on the points, but afterwards the arch's strength may give out, and premature progress end in failure or disaster. The toe dancer must be built slowly. Stretching should be done little by little, and always exercises for strength should go hand in hand. In exercises for stretching, the floor is used as an opposing

force by placing the toes on the floor and pushing outward or downward, as the case may be. But it should always be borne in mind that the floor is only a temporary aid; that eventually the foot must be able to bring itself to the properly stretched position by its own strength. Strength, as we said before, is the first and last need of the toe dancer.

EXPRESSION

It is commonly supposed that in toe dancing there is not much chance for expression, and there is some truth in the assertion, for toe dances are often mere collections of steps that have no meaning in themselves, and offer no place for the strongly dramatic. Yet one should remember that it is never necessary to express concrete ideas in order to be expressive. Expression itself is too great and intangible to be confined to story telling.† There are qualities and moods that are perfectly definite as ideas, and are in themselves lovely and all-sufficient. Take for instance vivacity, capriciousness, spriteliness, languor, vim, daintiness,—these are all charming manifestations of life. It is well for the dancer to use her imagination in deciding for herself what word represents to her the spirit of her dance and its music, then fill herself so full of this idea that it will color her every movement and fill every expression, and make not a dance of mere steps, but a beautiful and definite thing of life. Imagination can do untold wonders in dancing as in everything else in life. Whole

† Every cover of the "Saturday Evening Post" may tell a story; but the highest form of art is not the depiction of action nor even of emotion, but is the depiction of character.

volumes could be written about imagination, but we will omit the volumes, and merely say that imagination or the lack of it makes a dancer interesting or uninteresting. Whatever possibilities the dancer is able to see for herself in a dance, she will be able to show to others. And she has willing servants ever with her to carry out her ideas, in her arms, feet, face, head, in fact the whole body, working individually or all together to make "pictures" that are expressive of thoughts.

Another factor that comes into the expressing of a dance is its companion, the music to which it is composed. The dance has always her sister music as an ally. The music inspires and influences the dancer, and she can borrow its expression to make it her own (which is really most unfair to the composer of the music, and to the musician who interprets it, since the dancer receives all the attention; it is another instance where "to him that hath shall be given"). The more expression the musician puts into the music, the more expression the dancer seems to acquire. But let not Music be jealous of her twin sister Dancing, for when she inspires her to dance, she is only proving her own wondrous power. If Dancing has no idea, she need only give herself up to Music wholly to acquire a meaning for herself, and change herself measure by measure with the changing moods of Music, like a day in April.

When Music plays a merry tune, Dancing can drum it out with the tips of her toes, pretending that she is making it herself, and showing its laughing cadence in her face. So give good music played by an expressive musician, and danced by a musical dancer, and who will dare say then that there isn't expression in toe dancing!

Most dancers however are not merely musicians dancing in time, but are thinking people who reflect a certain thought, or should reflect it. The thought may be about a character to be depicted, as a coquette, or about a mood like joy or mischief, or just a quality like daintiness. How to interpret these things, the dancer knows partly from her own instincts and partly from having observed the world around her. Nature, of course, is the great source of inspiration to us mortals. We can well afford to imitate Her if we wish to give true significant interpretations. Nature can outdo us in whatever we try to do in any field, be it mechanics or art or whatsoever. So if we are wise we will observe Nature's way of doing whatever it is we wish to do, and learn from her how to do it best.

Suppose it is daintiness that we wish to depict. What is it in Nature that moves most daintily? Why, a bird, of course, as he hops about or perches on a twig. He evinces the ideal of staccato movement. Notice how he makes a little

hop, then stops, takes another hop, and waits, cocks his head on one side to look at something out of one eye, stops, looks out of the other eye and pauses again, gives a little peck at it, waits, pecks again, hops a little farther, and so on all day long, never hurrying yet quick as a flash. Study him, little ballet girl. You will see that his movements are very graceful for all their swiftness, and most distinct and easy to be seen from being punctuated by pauses, while his steps are as light and soft as his feathery body. He is daintiness itself, even if he is only a little brown sparrow. Get down on your knees, proud little ballet girl in your elaborate dress, and study this humble little sparrow to learn how to be dainty.

Suppose you wish to express the beauty of youth and innocence. What in Nature expresses it best? Why, a lamb, of course! It has become to us the symbol of innocence, with its mild, trustful eyes and its guileless little white face. One cannot look at it without wanting to kiss it as a blessing on its innocence. And its playful gambols, by which it shows its joy at finding itself in so beautiful a world, how these gambols have amused and delighted mankind all down thru the centuries! What could be more adorable than a lamb! The little ballet girl will do well to try to emulate its way if she be petite and chubby and adorable herself. If she succeeds she too will

so delight and bless the world with her innocent playfulness that no one will be able to resist her, from the enthusiastic young gentleman to the sedate matron who doesn't as a rule care for dancing. For all the world adores youth and innocence, and in this little dancer they see it untouched by the world.

But the sprite of our opening chapters remains to us the most exquisite rôle for the toe dancer. This lovely creature, scarcely human in her lightness, who has strayed out of fairyland into our own, carries about her yet the atmosphere of that other and enchanted land. She charms our imagination and sets it free to go on journeys of its own to other worlds; and when the dance is over, and the fairy gone, and we come back to this our world again, we still can hear the echoes from that other land, and feel ourselves refreshed, with hope renewed. This is the most that any dancer can do for us: to take us away and bring us back refreshed.

MAJESTY

Whatever rôle the dancer take, or whatever mood she interpret, one quality her dancing must have if she is to be preëminent. That quality is the majesty that makes her the heroine or the aristocrat. If she take the rôle of sprite, she must be not *a* sprite but *the* sprite—the queen of

all sprites; if she be the melancholy maid, she should seem a princess in distress; even if she be just bird-like, she should seem the leader of the flock. She must always seem the best of her kind, for is not the dancer really the best of the human race insofar as she presents strength and beauty of motion, posture and form? The quality of majesty is not only a natural outgrowth of the dancer's high respect for dancing and confidence in herself as its worthy exponent, but this majesty is carefully cultivated in the ballet school in all branches of dancing, even in the dainty and feminine toe dancing, which would be ineffective without it. Majestic movement is taught continually in the classical ballet, even in its exercises. Grands Battements, Ronds de Jambe and the like are done with a large and generous swing, as if to do them were something really worth while. The carefully cultivated erect bearing and buoyant, uplifted mien surely suggest the heroic, while the hurling of the body into the air in leaping, the audacious whirling of pirouettes and other difficult physical feats, certainly suggest the bravery and daring of a heroine. And in the quieter phases of the dance, majesty shows itself in arm movements that are large, free, generous, ample, expressing the noble thoughts of the mind. The dancer with majesty has no petty feelings and little fears to inhibit her motions. Her thoughts

go into the world borne on free and generous gesture.

EXPRESSION VERSUS AFFECTION

Which do you like better to see, a face with the real bloom of youth upon it, warm, red blood under a clear skin, or the kind of youth that is bought in the corner drug store, and plastered on in a set design, patterned after a chromolithograph of pink and white perfection, one that all the young ladies try to copy, try to look just like, so that all of them look just like each other. The color in our first young lady's face can come and go, and we never tire of watching its changes; but the other young lady's color is set and standardized—when once we have seen her we know all, and need not look again. The essential difference between the color of the two young ladies is that one comes from the inside, and the other from the outside. And this is precisely the difference between expression and affectation: one is nature and the other is a contraption. Expression is the feeling in the heart coming thru to the surface. It shows the difference of feelings of one breast from those that fill others. It is these differences of emotion and thought that make up different personalities, and personality is that delightful and inexhaustible study that interests the whole world. One personality may be more attractive

to an audience than another, but what an audience always wants, unconsciously, to know, is what this person who is dancing before them is really like. And if she *reveals* her true self she will always be interesting. If, however, she is so covered up with standardized mannerisms (is affected, in other words), that her real self is invisible, her audience is not much interested in her, and just sets her down as "one of the dancers."

The teacher has a responsibility in this matter of preserving individuality. He (or she) must be very careful about telling or showing pupils exactly what to do, and having them imitate him. Expressions that are perfectly natural for him to do, and which come from his heart, may not be natural for them, but instead be affectations.

There is certainly very apt to be affectation in toe dancing as the result of the further fact that a certain set of mannerisms in the way of using the arms and feet, and certain little tricks of facial expression have been taught for years and years, being handed down from one teacher to another. These little ways were undoubtedly pleasing in the charming dancer who originated them, but they have grown stale from over-use, and should be discontinued. We believe that the world would welcome a change to naturalness. There is a strong tendency in dancing at present to go back to nature, which always means a revivifying, re-

vitalizing. If any art does not go back to nature once in a while (or constantly) it becomes stale and standardized, and in danger of death. Now dancing on the points has no kinship with Nature, but the personality and individuality of the dancer are a part of Nature, and must be religiously preserved if toe dancing is to be kept alive at all, or in existence. Even a slight return to Nature can somewhat revitalize an art. We believe that the day of the standardized Dresden Shepherdess toe dancer, with her absolute perfection, and absolute sameness of arm movement and manner is passing away. The world prefers a living personality.

So, teachers, if you wish your toe dancing pupils to be cute, don't show them how, nor even tell them to be cute. Just let them alone, and the daintiness itself of walking on the points, combined with the daintiness of the music, will in time make each one evolve a cuteness of her own, unconsciously, which will be exactly suited to her own personality, and will be far more adorable than any little tricks you could teach her.

SPONTANEITY

This is the jewel that sparkles most brightly in the dancer's crown of perfection. When dancing before an audience the dancer should let herself go in such free and natural abandon that she seems to be making up her dance as she goes

along. Technique and the steps should be forgotten—oh, no, we do not mean quite that: it is always a tragedy to forget the steps—we mean that the steps should remember themselves as a result of long practice, and that the dancer should not even think *how* she does them. All of her attention should be on interpreting the spirit of the dance itself. Correctness of execution should have been acquired previously thru exercises and to some extent while practicing the dance, but all studiedness should be thrown to the winds while *dancing* the dance.

Who likes to see an attractive young girl dancing with a set and anxious face, a worried face which her sister dancers can read like an open book? It seems to say, "Oh, I must be *sure* to finish in Fifth Position this time. Oh, dear, I didn't. How awfully I must be doing. But at least I am turning my knees far out. It must look wonderful. I am lifting my leg backward high too. I mustn't forget to smile while I do these difficult brisés. Oh, I am so exhausted, I don't know how I will ever live thru that awfully hard part that's coming next. Oh dear, I messed it all up. But this part is easy; now I will be able to turn my toes out really far," etc., etc., until at last the agony is over. Then follows more agony upon hearing indifferent applause. Yet how can any audience thrill to a dancer with such thoughts as

these? If this same deluded dancer had chosen a dance that was not too difficult for her, and could grasp the idea of "The dance is the thing," she might have made a success instead of a failure. It is undoubtedly true that her technique would have lost in accuracy thru lack of special attention, but her dancing on the whole would have gained immeasurably, for it would have risen from a mere succession of exercises to the poetry of motion, and she herself would have become a personality instead of a nonentity. Of course, we should regret the loss of accuracy, but the point is this: that when performing in public she should stand or fall by her present habits in technique. When she has studied longer she will have formed better habits, and will perhaps have accuracy (without thinking of it) as well as expression and personality. At all stages of development she *must* have the two latter qualities, and should have all the other good qualities too before she dances in public. Yet in the "get ahead fast" spirit of the present day, when all artists make their débuts too early, it is comforting to remember that spontaneity covers a multitude of sins.

SINCERITY

The last as well as the first word in talking about expression in dancing or in any art should

be *Sincerity.* The performance must ring true. The dancer must really feel the idea of the dance, for if she does feel it she will surely express it. She will then seem the embodiment of a thought —an idea come to life. The idea will be like an inner light that shines thru the body to be seen clearly by all, and to glorify dancer and dance. It is most interesting to watch this light go out when the dancer becomes absentminded, or forgets her steps, and then to see the light come on again when she presently recovers herself.

It seems that this light is the dancer's very self, her life or soul. Actors seem to think some such thing. They use the expression "getting inside of the part"; so dancers might say "getting inside the dance." If the dancer does get inside the dance it will almost certainly be a successful performance, no matter how well or poorly she may do it otherwise, for it will be a thing of life,—the dancer's own life will seem to be its propelling force—and the onlooker will feel that before him is something real and vital. Every dancer has life (or she would be a corpse): call it soul if you like. And she must learn to put her life into her dance, or rather to relax and allow her life to flow into it, by giving herself up completely to the dance's central idea.

Dancing thus in a beautiful abandon the artist

tells the truth about the dance, about herself, and all her love for dancing, and so rejoices and refreshes those who watch her.

NOTES ON TEACHING

In giving the first lessons to a class in toe dancing, proceed very slowly, trying to form perfectly correct habits from the start. Teach the class the ideal foot positions not only by showing them with your own feet, but by walking around the class and taking hold of the foot of each one individually and placing it as it should be. Grasp the heel with one of your hands and the toe with the other, then turn the foot out while stretching it down, then release the toe and use the hand to straighten the knee, if necessary. Think how well you must understand this position yourself, before attempting to force it upon another! The pupil will thus get the "feel" of the correct position even tho she cannot hold it after you let go, and will know what to try to do. This planting of the idea is most important. If more strenuous effort is needed to turn the leg out, grasp the knee with both hands and twist it. You will find that you get more exercise than the pupil does, but she will reap the benefit. This actual placing of the feet should be continued until you see that the class takes positions at least as correctly as they can, having caught the idea. Do not discourage them by telling them that after 25 years they may be

still trying to reach the ideal position! (Dancers. even after they become famous often take a teacher with them to insist upon their taking their positions correctly, as well as their working with energy.)

Which closed position to use (First, Third or Fifth) in teaching bar exercises depends upon the age and degree of advancement of a class. For children who are beginners in dancing the First should certainly be used, because it is the easiest to do and to understand. Soon, however, they may be promoted to Third Position, which is more beautiful, and later on perhaps, graduate to Fifth. Using Fifth Position at first would be too much of a strain on their legs. Older children or adults may use Third Position at the start or even Fifth if they have had dancing of some sort before, that has prepared their legs for hard work. As soon as these more advanced pupils have acquired accuracy in the elementary exercises they may be given combinations of these to stimulate their interest.

Inspiring a class to practice with energy is the second necessity in teaching toe technique, the first being accuracy. A class will get more benefit from doing an exercise a few times with great energy than many times in a half-hearted way, and will not use up as much time and strength either. When pupils practice without a teacher

they do not gain so much strength, because nothing inspires them to use their energy. A certain pupil of ours complained that it was impossible to get lame by home practice.

With energy another virtue comes very naturally—thoroness. This is doing an exercise completely; if a foot is to be lifted, to lift it high; if to be stretched, stretching it well; if to finish in Fifth Position, not cheating by doing a "near" Fifth Position.

To tell how to make the class do exercises with vim is a problem. Why do horses run when one man holds the reins, and only amble along when another drives? It is largely a matter of personality in both driving and teaching. But a few helps should be noted. A brisk command, be it only saying the word *"and"* to start the music will do more than many well phrased sentences about the advantages of doing exercises with vim. And one strong driving, or rather leading, force is enthusiasm. Every teacher has this gift if he loves his work, even if he does not have a dominating personality. He should keep his enthusiasm fresh and vital by thinking of the ideals of dancing that he wants his pupils to express, and really wanting always to have them do better and better, and to feel his own methods of teaching improve constantly, so that during each successive term he may have the satisfaction of knowing that his

class has accomplished more than ever before. Studying dancing himself to "keep up with the times" is another great aid to the preservation of enthusiasm.

Summarizing previous paragraphs, the good teacher must first of all *know* his subject; next he must be able to *talk* about it directly and clearly, and what is just as important, to *execute* at least correctly and gracefully, if not brilliantly, what he teaches. His own dancing must follow the fundamental laws of good posture, harmonious lines and grace, for his pupils cannot help imitating what they *see,* no matter what he may *say.* Emerson said to an impostor: "What you *are* talks so loud I can't hear what you say." Actions speak louder than words. A certain teacher with a temporarily disabled knee found that his pupils took to limping from seeing him limp. Yet even to *tell* and to *do* is not enough; the good teacher must be able to *inspire* others to do their best. His own inspiration must stimulate their enthusiasm for dancing so that their talent may develop itself in an encouraged atmosphere.

Finally the teacher must be able to *observe;* to really see what the class as a whole does, taking the average pupil as representing the class rather than the best or the poorest dancer in it. How can the doctor know what medicine to give before he diagnoses the case? And how can the

dancing teacher know what exercise to give or to emphasize unless he sees what a class does wrong, or what principle of good dancing they are violating? The good teacher constantly studies his class, knowing that the class itself can teach him how to teach, if he can only observe well enough. Not only should he see their movements, but also read the unconscious expressions of their faces, which reveal their likes and dislikes, degree of fatigue, etc. And observing is not done with the eyes only: *sympathy* and a knowledge of human nature help the teacher to *sense* what the class needs.

The good teacher always *plans* his lesson beforehand, but is never a slave to his plan. If on studying the class he sees where his plan could be better adapted, he does not hesitate to change it. Or if he have an inspiration to do something, he quickly considers, and then does it or not as seems best. But a plan he always has to fall back on, and the thought that he has it gives him the poise and self-assurance that are so important for governing as well as teaching a class. The teacher who does not plan, does not progress in excellence of teaching; for it is in careful thought preceding teaching that he is most apt to have new ideas, when his mind is not occupied with discipline, the pianist and other matters.

The good teacher blames himself, and not the

class, or the weather, if the class does not learn, or is not enthusiastic. He proceeds to study his own teaching, his attitude toward the class, and his mental attitude in general. He may find that he was not concentrating on his work, but was thinking about something else, perhaps worrying about it, or perhaps planning, but at any rate, not thinking of the work of the moment, so that the attention of the class drifted away from his absent leadership. Or he may find that his own enthusiasm had waned. Whatever the facts, the good teacher *studies* his mistakes or failures, and always learns something from them.

The great teacher is he who teaches essentials and broad principles. He does not quibble over inconsequential trifles. Out of his vast knowledge he chooses what is vital to give out, and knows what is the important need of each moment. He talks little, but whatever he does say is to the point and brings results, since he tells his class only what they are able to understand and do. He is like an artist who paints with few and large, bold strokes of his brush, each stroke playing a vital part in the picture. And as the artist steps away from his picture to get the general effect, so the great teacher tries to see his class as from a distance to get the true idea of their attainments and possibilities of attainment. He sizes up his pupils as to their present state of

technical ability and mental grasp of dancing, decides what standard they could come up to in their present state, then compels them by the force of his enthusiasm to reach this height. He never tries to make them do what is beyond them and in so doing fail. The great teacher is great because he brings out of his pupils the best that is in them at each stage of their development.

BAR PRACTICE

The bar is a horizontal pole about 33 inches above the floor and usually running parallel to the wall. (For smaller children build it lower, i. e., 24 to 28 inches above the floor.) The student usually stands sidewise to the bar and grasps it with one hand, while the other arm is held in Second Position. The exercises are practiced by the foot which is farther from the bar, e.g., the R foot will work when L hand holds the bar. But some exercises require that the bar be grasped by both hands.

The Aim. The chief benefits of bar work are: strength, accuracy, correction of physical defects, the cultivation of a good standing position, turning out of the legs, extreme elevation of the arch, and artistic finish in general. Bar practice is the best way to acquire many good habits of position and movement.

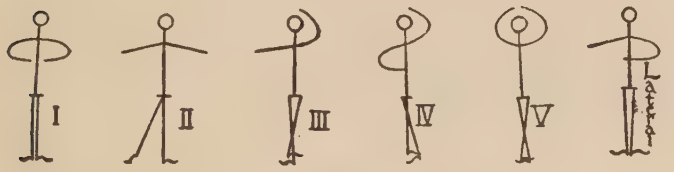
A foot position at the bar is taken thus: standing sidewise to the bar, step forward on the foot which is to remain in front, having this foot turned out as far as possible; bring the other foot up behind it in Fifth Position, striking against it with considerable force, so that the second foot becomes turned out as far as the front one. We

have said Fifth Position here because that is the position from which exercises in toe dancing usually start. After taking this position with force, precision and accuracy, hold it motionlessly, avoiding the tendency to make little movements of adjusting and trying to turn the feet out still farther.

To practice with the other foot make a half turn inward toward the bar, thus: step R foot (which has been the working foot) across over the L foot, very close to it; rise onto the balls of the feet (or onto the points if the student has reached the stage where it can be done easily), make a half-turn toward the bar while manoeuvering the feet in such a way as to finish with L foot either behind or in front, according to which is desired as the next starting position, and lower the heels to the floor, the feet being in Fifth Position.

THE CHALIF ARM POSITIONS

A detailed description and illustration of these will be found in Book I of the Chalif Text Book of Dancing. Below are sketched and described their main outline only.



First Position. The arms make a circle in front of the chest at the level of the middle of the chest.

Second Position. The arms are raised sideways a little below shoulder-level.

Third Position. The R arm makes a half-circle over and in front of the head, and the L. is in Second Position. Reverse for Third Position with L. arm up.

Fourth Position. The R arm makes a half-circle over and in front of the head and the L. is in First Position.

Fifth Position. Both arms make a circle over and in front of the head.

Lateral Position. One arm is in Second Position and the other in First.

In combining the arm and foot positions to make the five standard attitudes of the body (1st ft. pos. with 1st arm pos., etc.) as is fully described for the first exercise of Book I, Chalif Text Book of Dancing, the Law of Opposition is followed, i.e., that arm is raised which is opposite to the foot which is in front.

The *amplified positions* are indicated above. They are derived from the corresponding standard positions by separating the arms farther, at the shoulder-joint, and partially straightening them. Their brief descriptions are:

First. Both arms diagonally forward, a little below shoulder-level.

Second. Both arms back of the shoulder-line and considerably below shoulder-level.

Third. An approximately continuous slant with the two arms.

Fourth. The arm of reference is diagonally forward upward to side, and the other at chest-level diagonally forward to the other side.

Fifth. Both arms diagonally upward in front of the shoulder plane.

THE FIVE STANDARD POSITIONS

of the feet

Taking these positions one after the other is the first exercise to be given, following immediately after teaching pupils to stand correctly. The positions will be described here with the toes turned out to 180°, tho it is impossible for the student to reach this degree of turning out at first. In dancing, these extreme positions would not be used, but in exercises they should be.

The two open positions (Second and Fourth) are taught in this exercise with one foot pointed and the other in sole position, instead of on both soles, as this form is used much oftener in dancing, and is much more beautiful.

Aim: To teach taking positions correctly, so that exercises will be done correctly; to turn out the legs.

Music: There may be no music at all, or slow music with heavy chords may be played, e.g., Chopin's Prelude in C minor.

THE EXERCISE

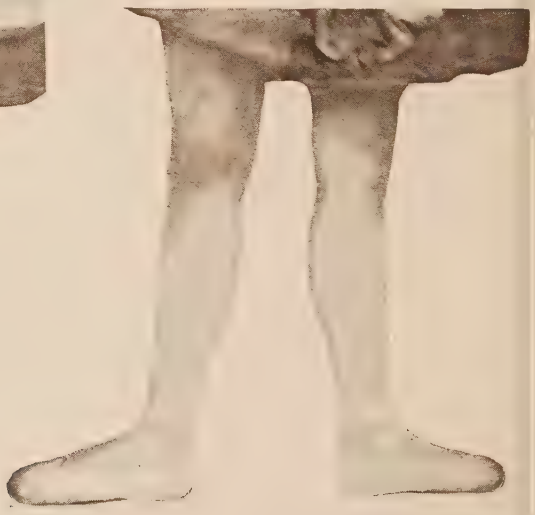
Preparation: Hold the bar with L. hand. Take the correct standing position with heels together and feet turned out only as far as is natural, and

A Dancing Lesson
Louis H. Chalif and Verna Watson

First Position

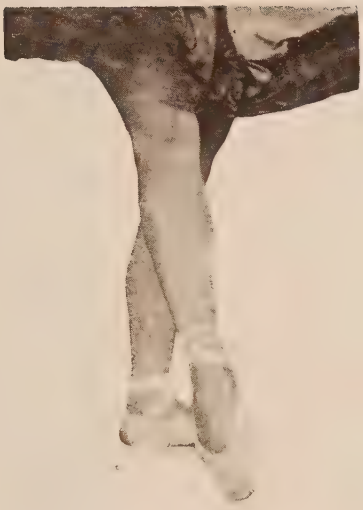
Second Position

Fifth Position

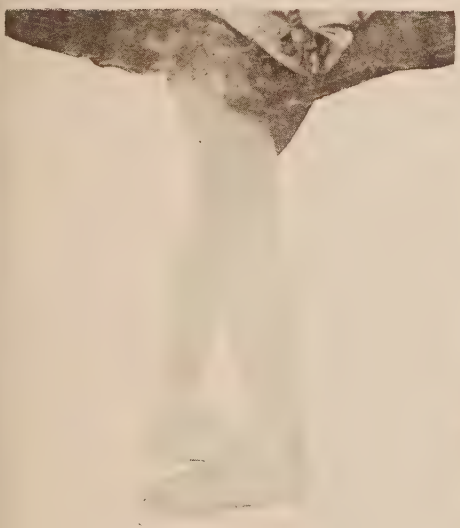


Second Sole Position

Third Position



Anterior Fourth Position



Fourth Sole Position

Posterior Fourth Position

RD POSITIONS

At the Chalif Studio

raise the R arm thru First to Second Position, where it will remain thruout the exercise. Turn the feet outward to 180°, if possible, so that they make a continuous straight line, the heels being together (First Position—cts 1, 2); slide R foot directly sideward, in line with the L. heel, keeping the toes on the floor always, but lifting the heel, turning it forward, pushing the ankle outward, and elevating the arch (Second Position—cts 3, 4); bring the heel of R foot to the center of L. foot, both feet being now flat on the floor, close together and parallel (Third Position—cts 5, 6); slide R foot directly forward, lifting and turning forward the heel, pushing out the ankle, and elevating the arch, the toe being in line with L. heel, so that the feet are really crossed and parallel, if possible (but it will not be possible) (Fourth Position—cts 7, 8); bring R heel to L. toe, then bring the R toe backward to touch the L. heel, thus placing the feet close together and parallel (Fifth Position—cts 9, 10). To make a half-turn so as to be in position to go thru the positions with the L. foot, do thus: step R foot across over L. foot and close to it, rise onto the balls of the feet and turn halfway around to L., and finish with heels together, grasping the bar with R hand, and bringing the L. arm to Second Position (cts 11-16).

While doing these foot positions the R arm

may go to First, Second, Fifth, First and Second Positions.

With the next phrase of the music, repeat the five positions with the L. foot (16 cts). Repeat all if desired.

Go thru the five positions with the working foot in the rear for the Third, Fourth and Fifth Positions. Repeat with L. foot.

RULES OF EXECUTION

Turn out the feet as far as you can without bending the knees, or allowing the feet to turn over on the inside.

Try to stand on the outer sides of the feet, instead of letting the feet turn over onto their inner sides, which is what they tend to do when turned out, and which lowers and weakens the arches. By forming, from the very beginning, this habit of standing on the outsides of the feet, which brings the weight at their centers, where it should be, you will make your arches high and strong.

Think of turning out the entire leg from the hip-joint, rather than turning out the feet. This thought will cause the knees to be turned out also.

Try to draw the hips backward and inward to keep them from bulging sideward, but do not allow them to project backward either. This thought may sound strange and impossible, but

it brings results in slenderness and compactness of appearance.

In Second and Fourth Positions think also of pressing the heel forward.

In First, Third and Fifth Positions see to it that the toes are pressed flat against the floor—not lifted. In Russia they say "bite the floor" with the toes.

Press the knees backward to straighten them.

Draw the body upward to be tall and buoyant for the same reason.

Observe all the rules of correct standing as stated in the introductory chapters.

THE FOUR ELEVATIONS

of the foot

This is the first exercise to be taught to beginners in toe dancing, after the five positions, for it is slow and gentle, and so provides an easy and safe entrance into more vigorous work and teaches the different elevations used in dancing.

Before starting to practice the exercise the teacher may have the students place the foot in each elevation (without music), telling the technical name of each.

Aim: To teach arching the instep and pushing out the ankle; and to lead by easy stages to the proper placing of the foot.

Music: Slow, melodious 4/4 time.

FIRST EXERCISE

Stand in Second Position with the soles of both feet flat on the floor (*pied à terre*). Lift R heel a little above the floor (*pied à quart;* ct 1), lift R heel a little higher (*pied à demi;* ct 2), lift it still higher (*pied à trois quarts;* ct 3), lift the heel still higher and allow the knee to bend so that the very tip of the toe may rest on the floor, the foot being perpendicularly placed (*sur la pointe,* or *pied à pointe;* ct 4), lower the heel by descending

First Elevation

Second Elevation

Third Elevation

Fourth Elevation

slowly thru the 4 degrees of elevation (cts 5-8). Keep the entire leg turned out, and try to press the heel forward when lifting it. The knee may be kept straight all the time to make the exercise more difficult.

Repeat 4 or 8 times in all with R foot, then do the exercise with L foot, then repeat all.

SECOND EXERCISE

This is similar to Petit Battement Relevé, to be described later.

Do the above exercise in faster time, going immediately from the sole to the pointed position, as follows:

Preparation: Stand in Second Position with the soles of both feet flat on the floor. Keeping the toes of R foot firmly on the floor, elevate the heel until the tip of the toes rests on the floor (cts 1, 2), lower the heel to the floor (cts 3, 4), repeat 8 or 16 times in all, then close the foot in Fifth Position behind to finish. Turn and do the exercise with L foot.

The knee of the working foot may bend when pointing the foot, but the best stretching of the arch and ankle will occur if the student tries not to bend the knee, for then it will bend less, and instead the action of pointing the foot downward will be forced to take place in the ankle and arch.

Forward and Backward. This second exercise should be practiced in all directions, tho not all in the same lesson necessarily.

DEMI-PLIER

Pron. d'mee plee-ay.

Bending half-way.

In demi-plier the entire soles of the feet are kept on the floor always, the bending of the knees being only as far as can be done without lifting the heels.

Demi-plier is often used in combination with other exercises.

The Aim and Music are the same as for Plier.

EXERCISES

Stand in First Position with the feet well turned out. Slowly bend the knees as far as possible without lifting the heels (4 cts), rise, straightening the knees (cts 5-8). Be sure not to allow the feet to turn over forward as they will be apt to do, and do not project the hips backward. Starting from Second Position the free arm goes to First Position (cts 1-4) and returns to Second Position (cts 5-8).

Repeat 4 times in this position, then practice the exercise in all four other positions.

Demi-plier may be practiced in faster tempos, using 2 cts to bend and 2 cts to rise.

Do it still faster, using 1 ct to bend and 1 to rise.

PLIER

Or pliés. Pron. plee-ay. Translation: To bend, or bendings.

Bending the knees.

Plier is practiced with and without the bar in all five positions.

Plier (as well as all other exercises) should be practiced at first in soft shoes, since it is painful for beginners to do the exercise in hard toe slippers unless standing on the points, which is impossible at first.

Aim: To strengthen the thighs and knees, to turn out the legs, stretch them and make them supple.

Music: Any sustaining melody in 4/4 or 2/4 time.

PLIER IN 4 COUNTS

Preparation: Stand in First Position with feet turned out as far as possible without straining the muscles, and raise the free arm thru First to Second Position. Slowly bend the knees, opening them out sideward, keeping the whole soles of the feet flat on the floor as long as possible, then lifting the heels, bending until finally almost sitting on the heels (cts 1, 2, 3, 4). Slowly rise, bring-

Demi-Plier

Plier sur les pointes

ing the heels down to the floor when possible, finishing with the knees straight (cts 5-8). During cts 1-4 slowly swing the free arm inward to First Position and during cts 5-8 turn the palm of the hand upward and reach forward, as if to express giving, then open it to Second Position again. Thus the student gets the idea of using the arms expressively.

The exercise should be repeated 4 times or more with the feet in First Position and then repeated in all of the other positions, but not all in one lesson, for this would tire the beginning student too much.

PLIER IN 2 COUNTS

Repeat the above exercise, using 2 cts to bend and 2 cts to rise. Use all positions. The arm movement is the same for all exercises of Plier.

PLIER IN SLOW AND FAST TIME

Bend slowly for 6 counts, then rise quickly on ct 7 and rest for ct 8. Use all positions.

PLIER COMBINED WITH ÉLEVER

Rise onto the balls of the feet, then bend the knees (cts 1-4), rise until standing on the balls of the feet with knees straight, then lower the heels (cts 5-8). Practice in all 5 positions.

PLIER ALTERNATING WITH ÉLEVER

Do plier as described in the first exercise (8 cts), rise onto the balls of the feet (cts 9-12), and lower the heels (cts 13-16). Practice in all positions.

Follow the plan of the second exercise.

PLIER IN TOE SLIPPERS

Rise quickly onto the points, then slowly bend the knees until almost sitting on the heels, while remaining on the points (8 cts) slowly rise until the knees are straight, then lower the heels (cts 9-16). Practice in all five positions.

This exercise may be practiced twice as fast, or bending slowly and rising quickly, as described in the second and third exercises.

PLIER AT THE CENTER

All of the above exercises may be practiced at the center, in which case both arms should be moved to First Position and back again to Second Position.

RULES OF EXECUTION

Keep the weight on the center of the feet, i.e., do not let them turn over on either side nor wabble.

Turn the knees and feet out as far as possible when bending.

Keep the back straight and perpendicular, overcoming the tendency to lean forward.

Hold the head up.

Move slowly, with complete control.

Finish with the knees absolutely straight.

Use the arms expressively, with a free movement from the shoulder.

PETITS BATTEMENTS

Pron. p'tee bàtmahN. Trans. small beatings.
Technical analysis: glissé, assemblé.

Slide the foot out and bring it back.

The complete name of this exercise is Petits Battements Tendus à Terre, meaning small stretched beatings on the ground; but the name is usually shortened to Petits Battements, as here. And this shortening is justifiable, for "tendu" is superfluous, since the foot should be stretched in beatings of all kinds; and "à terre" is replaced by "petit," which has come to mean that the toes are kept on the floor, in contrast to "grand," in which they are lifted from the floor. Still another name is Petits Battements Glissés, meaning that the foot slides on the floor when beating.

Petits Battements is *the* exercise that makes a toe dancer, more than any other one study.

It is practiced in all 5 positions, and in 3 directions. Beginners would better use First or Third Position.

It is practiced with and without the bar, but preferably with it at first.

Petits Battements executed sideward are called *simples* if the foot is returned to the position from which it started, and *changés* if it starts

Petits Battements in 3 Directions

from the rear and is returned to the front, and vice versa.

The exercise should be practiced very slowly at first, to insure accuracy.

Aim: To strengthen the toes, arches and ankles; to raise the arch and instep; to prepare for a good elevation on the points; to turn out the legs; to straighten the knees; to bring quickness of movement of the legs; to stretch them; to establish the habit of moving them from the hip-joint; to teach control thru keeping all but one part of the body motionless.

Music: 2/4 or 4/4 time which is quick and sharply accented.

GENERAL RULES

for Petits Battements in all Directions

Keep the knee of the working leg straight.

Keep the supporting knee straight.

Make the movement short enough to permit elevating the arch, but not so short as to necessitate raising the hip.

Keep the toe on the floor all the time.

Press it heavily against the floor, as if pushing something heavy away from you.

Push the ankle outward to help make the toes

perpendicular and to leave a large open space under the foot.

Elevate the arch for the same reasons.

Keep the toes straight—never bend them under by catching them against the floor and pushing the arch outward too far.

Press the heel forward and the front part of the foot backward for all directions.

See that on the inside of the foot you have an outward cure which is caused by following the preceding admonitions.

Have the entire leg turned outward at the hip, thinking always that the turning out of the foot begins here.

Think of sending a stream of strength to the tip of the toe—all the strength of the body being sent there by the shortest route.

Bunch the toes all together to prepare for standing on them.

Make both the inward and outward movements quick, decisive and clear cut.

Pause for an instant after each inward and outward stroke.

To avoid bending the supporting knee when returning the foot to a closed position, elevate the entire body to an erect, buoyant carriage.

Keep the whole body motionless except the working leg.

PETITS BATTEMENTS EXERCISES AT THE BAR IN EACH DIRECTION SEPARATELY

Starting from Fifth Position in front, slide R foot to Second Position (cts 1, 2), return R foot to Fifth Position in front, completing one petit battement (cts 3, 4), slide R foot to Second Position (cts 5, 6), and bring it to Fifth Position behind, completing a petit battement changé (cts 7, 8). Continue doing petits battements changés for 8, 16 or more times in all.

Turn to face in the opposite direction, and repeat the same number of times with L foot.

Turn again and do petits battements forward to Fourth Position with R foot, starting from Fifth Position in front, and returning each time to this same position.

Turn again and repeat with L foot.

Turn and do the exercise backward to Fourth Position with R foot, starting from Fifth Position behind, and returning each time to this same position.

Turn and do the same with L foot.

After accuracy has been acquired these exercises may be done twice as fast, using 1 ct to slide outward and 1 ct to close.

PETITS BATTEMENTS IN TWO DIRECTIONS

Starting with R foot in Fifth Position in front, slide R foot forward and return it to the same

position (ct 1, 2), slide R foot to side and return it to Fifth Position behind (ct 3, 4). Repeat all as long as desired, then turn and repeat with L foot.

Starting with R foot in Fifth Position behind, slide R foot to side and return it to the same position (cts 1, 2), slide R foot back and return it to Fifth Position behind again (cts 3, 4). Repeat all as long as desired, then turn and do the exercise with L foot.

PETITS BATTEMENTS IN THREE DIRECTIONS

Starting with R foot in Fifth Position in front, slide R foot forward and return it to the same position (cts 1, 2), slide it to side, returning it to Fifth Position behind (cts 3, 4), slide it backward, returning it to Fifth Position behind (cts 5, 6), slide it to side, returning it to Fifth Position in front (cts 7, 8).

Repeat all as many times as desired, then turn and repeat with L foot.

PETITS BATTEMENTS AT THE CENTER

All of the above exercises may be practiced at the center, but for the sake of variety it is well to do them:

ALTERNATING

Moving Forward. Starting with R foot in Fifth Position behind, slide R foot to side and re-

turn it to Fifth Position in front (ct 1, 2), repeat with L foot (ct. 3, 4), and continue alternating as long as desired, moving forward little by little.

Moving Backward. Starting with L foot in Fifth Position in front (as it was at the end of the forward progression), slide L foot to side and return it to Fifth Position behind (cts 1, 2), repeat with R foot, and continue alternating, moving backwards little by little.

ALTERNATING IN TWO DIRECTIONS

Starting with R foot behind, slide it to side, returning in front (ct 1, 2), slide R foot forward, returning it in front (ct 3, 4), and repeat all with L foot (cts 5-8). Repeat all as long as desired, moving forward little by little.

Do the same exercise moving backward little by little, starting with L foot, which is in front at the end of the forward progression.

PETITS BATTEMENTS IN A CROSS FORMATION

Starting with R foot in Fifth Position behind, slide R foot to side, returning it to Fifth Position in front (ct 1, 2), repeat the same with L foot (ct 3, 4), slide R foot backward, returning it to Fifth Position behind (ct 5, 6), slide L foot forward, returning it to Fifth Position in front (ct 7, 8).

Repeat as long as desired, starting with R foot always, while moving forward gradually.

Do the exercise moving backward gradually, starting with L foot.

PETITS BATTEMENTS RELEVÉS

Pron. p'tee bàtmahN re-lɐ-vay.

Translation: Small beatings with raisings.

Sliding the foot out and in, with a lowering and raising of the heel added.

It is well to give this exercise before the standard petits battements, since it leads up to a good execution of the latter.

Aim: To force the arching of the instep; and to give the idea of doing this thoroly; to make the instep supple and strong.

Music: 2/4, 4/4 or 6/8 time.

THE EXERCISE

Starting with R foot in Fifth Position in front, slide R foot to side (ct 1, 2), lower the R heel to the floor (cts 3, 4), raise the R heel as high as possible (cts 5, 6), bring the R foot to Fifth Position behind (cts 7, 8), and repeat all, closing the foot to Fifth Position in front (cts 9-16).

Repeat 16 or 32 times with R foot, then do the exercise with L foot.

Forward and Backward. This exercise is practiced in all 3 directions.

Variation. Slide R foot to side (cts 1, 2), lower the R heel (cts 3, 4), raise the R heel (cts 5, 6), lower and raise the R heel twice more (cts 7-14), and close R foot behind (cts 15, 16).

Center Practice. The exercise may be practiced at the center as described, or alternating the feet, moving forward, then backward, little by little.

PLIÉS BATTEMENTS

Pron. plee-ay bàtmahN. Translation: Beatings with bending.

Bend one knee and slide the other foot out.

The toes are kept on the floor always in this exercise, and the knee is bent as much as is possible without lifting the heel of the supporting foot from the floor. The prolonged positions are used. The exercise is illustrated opposite page 112.

The exercise is done in all 3 directions, and may be practiced starting from First, Third or Fifth Positions.

Aim: This exercise combines the benefits of plier and petits battements.

Music: 2/4, 4/4 or 6/8 time.

RULES OF EXECUTION

Adhere closely to the three standard directions.

Do not allow the supporting foot to turn over onto the inner side.

Be sure that the supporting knee turns out to the side instead of forward.

Straighten the supporting knee fully at the end of each execution.

Hold the trunk perpendicular, not allowing it to lean forward.

Be just as careful about the correctly turned out, straight kneed position of the working foot as you are in doing the standard petits battements.

EXERCISES

These may follow the plan of exercises for petits battements, i.e., all of those exercises may be done with the bending of one knee.

PETITS BATTEMENTS DÉGAGÉS

Pron. p'tee bàtmahN day-gà-zhay.

Translation: Small beatings with a transfer of the weight.

Lifting the foot from the floor while straightening both knees.

This exercise seems to be illogically named. The word *dégager* (meaning to transfer) may be brought into this name because the weight is transferred from both feet to one foot. The real analysis of the exercise is a preliminary plié, then a grand battement.

Aim: To strengthen, quicken and make supple the knees and instep, and to teach making well accented movements.

Music: 6/8, 2/4, or 4/4 time that is staccato and has a marked accent.

FIRST EXERCISE

Preparation: Stand in Fifth Position with R foot in front. Just before the music begins bend both knees very slightly (ct and), forcefully extend R foot to side to the position of petit battement, then lift it a few inches from the floor, simultaneously straightening both knees (ct 1),

return R foot to Fifth Position in front with foot flat on the floor and bend both knees slightly (ct 2).

Repeat 8 or 16 times with R foot, then an equal number of times with L foot.

This exercise may be practiced closing the foot behind always or behind and in front alternately.

The exercise may also be practiced forward and backward, but the sideward direction is the most beneficial.

SECOND EXERCISE

Practice the above exercise, rising onto the ball of the supporting foot whenever extending the foot; and lower the heel, bending the knees as before, whenever closing the feet.

THIRD EXERCISE

Do the same exercise rising onto the point. In this case be sure not to raise the foot so high that the forceful stretching of it is lost.

AT THE CENTER

All forms of this exercise may be practiced starting R and L feet alternately, moving forward, then backward, little by little. The arms remain held in Second Position.

DETAILS

Be sure to turn the knees out and to keep the feet flat on the floor each time before doing the extensions. Altho the exercise is "bend and extend" the "extend" is the principal part, and the bend only a preparation. Great force should be put into "extend," the toes being stretched down and knees straightened out. The accent of the music being on this movement helps to make it forceful. The foot should at first slide outward along the floor, as in petits battements, and then be lifted a few inches only from the floor, since lifting it higher detracts from the force of the downward stretching.

PETITS BATTEMENTS IN QUICK TEMPO

with the accent on the inward stroke

This is an exercise for an advanced class.

Aim: To bring great dexterity, and quick movement at the hip-joint; to teach making small, fine movements of the feet; to make the instep supple; and to develop will-power.

Music: Quick 2/4 time that is strongly accented.

FIRST EXERCISE

Preparation: Standing in Fifth Position with R foot in front make a demi-pilé, then straighten the knees while pointing R foot to side. Bring R foot inward to Fifth Position behind (ct 1), slide it outward as if making a preparatory movement, then bring it inward to Fifth Position in front (ct 2) and continue placing it behind and in front alternately for 32 cts in all.

Do the exercise with L foot.

Practice the exercise forward, closing in Fifth Position in front, and backward, closing in Fifth Position behind.

DETAILS

The sideward practicing of this exercise is the most beneficial, and hence should be practiced the oftenest.

It is important not to cheat oneself in doing this exercise. There are three ways of cheating: the first is to return the foot to Third instead of Fifth Position; the second is failing to lower the heel to the floor; and the third is failing to extend the foot far enough sideward in between the beats against the other foot. Be sure to keep the toes on the floor all the time, since this brings more action in the arch and ankle, which is so valuable for gaining strength. The knees must not bend at all.

If a feeling comes that you cannot keep the exercise up any longer, say "I can," and you will continue, for this valuable little exercise has the power to bring out reserve strength and dexterity, yet is so mild in itself that it cannot be injurious. Relaxation is a help toward quickness that Nature will be apt to bring when necessity calls for it.

SECOND EXERCISE

Two quick petits battements and point

This exercise is most valuable for preparing to do brisés, cabrioles, etc. The preparation for each includes a demi-plié, as described for the first exercise.

Sideward: Point R foot to side (prep. m'v't), do 2 quick petits battements with the accent on the inward stroke, which is in this case to Third Position in the rear both times (ct 1, 2), point R

foot to side (ct 3) and hold, with foot well arched (ct 4). Repeat 16 times or more with R foot, then repeat with L foot.

Forward: Point R foot forward to start with, then do the exercise closing R foot to Fifth Position in front, then pointing it forward. Repeat with L foot.

Backward: Point R foot backward to start with, then do the exercise closing the foot to Fifth Position in the rear. Repeat with L foot.

PETITS RONDS DE JAMBE

Pron. p'tee rawhN d' zhahNb.

Translation: Little circles with the leg.

Circling with the foot, keeping the toes on the floor.

This exercise is sometimes called Ronds de Jambe à Terre, since the toes are kept on the floor always.

Aim: To acquire freedom at the hip-joint; to learn to move the leg in a circular path, smoothly; to gain strength and flexibility for the toes, arches and ankles; to elevate the arches and straighten the knees.

Music: Melodious 2/4 or 4/4 time with a sustaining accompaniment.

Since simple forms of this exercise have been minutely described in Books I and II, only a brief summary of them will be given here; then a few more difficult versions will be described. The simplest forms must be taught first if the class consist entirely of beginners in toe dancing, or of very young children. These simple exercises are in brief:

Petits Ronds de Jambe practiced in First Position, circling forward, then backward.

Petits Ronds de Jambe practiced in Third and in Fifth Positions.

Petits Ronds de Jambe thru First Position describing a figure 8 by circling forward, then backward.

Petits Ronds de Jambe circling from Fifth Position behind to Fifth in front, then from Fifth in front to Fifth behind again.

The same alternating the feet, so as to move forward little by little, or backward.

THRU FIFTH POSITION

With an extra preparatory movement.

Preparation: Before the music begins start from Fifth Position with R foot in front, bend both knees a little, then straighten them out, while sliding R foot out to Second Position (pointe tendu)—the first half of a petit battement—ct and); describe a foward circle with R foot, passing it thru First and Fifth Positions and finishing in Fifth Position in front (ct 1, 2). Repeat this circling as long as desired, starting each time with the preparatory sideward sliding, but omitting the preparatory bending. The exercise should be practiced backward also, the preparatory slide being to the side as before.

The extra preparatory movement

is often used in practicing Ronds de Jambe, whether petits or grands. Its benefits are many: it makes it more natural and easy for the heel to lead in the circling, which rule of heel leading was formulated for the purpose of keeping the toe from turning in at the start. The preparatory movement also makes for more dexterity by bringing in more movements in a given length of time. It also gives a chance to start the circling with a greater impetus and so to do the exercise with more energy.

RULES OF EXECUTION

These are the same as for petits battements tendus, as regards keeping both knees straight, pressing the ankle and arch outward, keeping the toes on the floor always, turning the legs out, and in addition:

Think of leading with the heel, so that the toe will surely be turned out.

Make the circling smooth, then stop with precision.

Make the circle as large as is possible without bending the supporting knee.

Finish each circle with the foot flat on the floor and well turned out.

PLIÉS RONDS DE JAMBE

Pron. p'tee rawN d' zhahNb plee-ay.

Small foot circles with bendings of the supporting knee.

This exercise is sometimes called Ronds de Jambe Pliés à Terre, meaning that the toes are kept on the floor while circling.

The prolonged positions are used.

The toes are kept on the floor always, and the supporting knee is bent only as far as one can, and still keep the whole sole of the foot on the floor.

The circling may be forward or backward, and may be practiced in First, Third or Fifth Position.

Aim: See aims of Plier and Petits Ronds de Jambe.

Music: The same as for Petits Ronds de Jambe, but played more slowly.

GENERAL RULES

See General Rules for Pliés Battements and Petits Ronds de Jambe.

EXERCISES

The preparation the same as for Petits Ronds de Jambe. See page 110.

Prolonged Positions
2nd, 4th Anterior and 4th Posterior.

Grand Rond de Jambe Plié

Any or all of the exercises in Petits Ronds de Jambe may be done bending the supporting knee.

One of the most valuable forms of the exercise is circling from Fifth in front to Fifth behind, then circling from Fifth behind to Fifth in front again.

Another valuable exercise is circling from Fifth in front, returning to Fifth in front, or from Fifth behind, returning to Fifth behind.

The exercise may be practiced very slowly, starting forward and circling backward for 6 cts, closing behind on ct 7, resting on ct 8; then repeat all, starting backward, circling forward and closing in front (cts 9-16).

PETITS RONDS DE JAMBE RELEVÉS

Aim: To acquire strength and springiness for one foot while acquiring dexterity in circling with the other. Also to learn a graceful and attractive way of moving the feet.

Strictly speaking, this exercise should not be called petits, since the toes are lifted from the floor a little.

Starting with R foot in Fifth Position in front slide it out to side (preparatory movement), make a little circle forward with the foot, at first keeping the toes on the floor, then lifting them a few inches only, allowing the working knee to bend slightly, and simultaneously with starting to circle, rising onto the ball of the supporting foot (ct 1), close the R foot to Fifth Position in front or to First Position, and at the same time lower L heel to the floor (ct 2).

Continue as long as desired with R foot, then do the exercise with L foot, then backward with each foot. Note that the knee of the circling foot may be slightly bent.

PETITS RONDS DE JAMBE IN QUICK TEMPO

An exercise for an advanced class.

The movements are much the same as those for fast petits battements.

The exercise may be practiced in First and Fifth Position, both being about equally beneficial. The description will be for First.

FIRST EXERCISE

Slide R foot to side (preparatory movement), describe a circle forward, passing thru First Position with the entire foot flat on the floor at that point, and afterwards the heel being well lifted while the toe is at pointe tendu (ct 1), describe another similar circle (ct 2), and continue for 16 or 32 cts in all.

Repeat with the L foot, then do the exercise backward with each foot.

DETAILS

It is most important that the heel brush the floor between each circle, for this means much action in the ankle and arch, developing strength. The knee should be kept perfectly straight so that the action will come entirely from the hip-joint.

The tendency is to bend the knee and make circles on the floor with the toes, without ever touching the heel to the floor. This is the lazy man's way and brings no reward in strength. To do the exercise correctly and energetically, and to keep it up after getting tired, imagine that you are stirring something—a delicious plum pudding perhaps.

SECOND EXERCISE

2 Petit Ronds de Jambe and Point

This exercise is particularly valuable on account of the strong pointing.

Preparation (see page 110): Describe 2 petits ronds de jambe forward with R foot (ct 1, 2), point R foot to side, stretching the foot strongly downward (ct 3) and hold (ct 4).

Repeat 8 or 16 times with R foot, then repeat with L foot.

Do the exercise circling backward, with the foot pointed sideward as above.

The exercise may be practiced making forward and backward circles alternately.

The pointing is the climax of the exercise, and its most beneficial part for strengthening the toes. The circling should seem merely to lead up to the pointing.

THIRD EXERCISE

Point and 3 Petits Ronds de Jambe.

Starting with R foot in Fifth Position in front, slide R foot to side (ct 1), hold (ct 2, 3, 4), describe 3 petits ronds de jambe forward, finishing in front (cts 5, 6, 7), rest (ct 8). Repeat all, doing the circling backward, finishing in Fifth Position behind (8 cts). Continue doing the exercise forward and backward alternately as long as desired, then do the exercise with L foot.

The exercise may be practiced forward and backward alternately.

FOURTH EXERCISE

3 Petits Ronds de Jambe and Rest.

Preparation (see page 110): Describe a forward circle, keeping the toes on the floor and passing thru Fifth Position in front (ct 1, 2), start to describe a third circle but finish in Fifth Position in front on ct 3; rest (ct 4).

Repeat this forward circling 8 or 16 times in all with R foot, then an equal number of times with L foot.

Do the exercise circling backward.

It may be done circling forward and backward alternately.

FIFTH EXERCISE

6 *Fast Petits Ronds de Jambe and Point.*

Preparation (see page 110): Do 6 fast petits ronds de jambe forward with R foot (6 cts), point R foot to side (point tendu) (ct 7), and hold (ct 8). Describe 6 fast petits ronds de jambe backward with R foot (6 cts), point R foot to side (point tendu) (ct 7), and hold (ct 8). Repeat all as long as desired, then do the exercise with L foot.

Variation: Describe 6 fast forward circles and point tendu forward (8 cts); repeat all and finish pointing sideward (8 cts), describe 6 backward circles and point backward (8 cts), describe 6 backward circles and point to side (8 cts).

Closed Flowing Positions, low, medium and high.

Preparation for Petits Battement sur le cou de pied.

PETITS BATTEMENTS SUR LE COU DE PIED

Pron. p'tee bàt-mahN sür l*e* cou d*e* pyay.

Small beatings on the ankle.

Some teachers call this exercise Petits Battements because the movement of beating is from the knee down and therefore small.

Battus, little hammerings of the heel against the ankle, are included in this exercise.

Altho this exercise has been already described in detail in Books II and IV, it is so important for toe dancing that it must be included in a text book of that subject, if only in the form of a shortened description.

Since this exercise is done standing on one foot it should certainly be practiced at the bar first and usually, to insure a correct position and execution.

In all of the 11 exercises here described the supporting foot may rest on the whole sole, ball, or point, according to which degree of difficulty is desired. Beginners should use the sole position; those further advanced will gain added strength from the ball (half-point) position; while the point position should be used sparingly, for it is exhausting.

Aim: To bring strength and quickness at the knee-joint. More than almost anything else a toe dancer needs strong knees, which result in straight knees. Straightening the knee pushes out the arch, making the foot point straight downward so that the dancer can stand on the very tip of the toes, while the toes themselves are straight and strong. Thus a right position of the knee brings all of the other parts of the leg into place.

The *music* is light and staccato, in 2/4 time.

FIRST EXERCISE—EXTENSIONS WITHOUT BATTUS

Preparation: Before the music begins stand in Fifth Position with R foot in front, make a demi-plié, then straighten out the knees while sliding R foot to side, and finally place R foot against the front of L. ankle, with knee turned out and foot horizontal, i.e., not turned down. Extend R foot sideward a little above the floor, entirely straightening the knee and stretching the foot downward (ct 1), bend R foot close behind L. ankle with the foot horizontal again (ct 2), and repeat, finishing with the R foot bent in front (ct 3, 4).

Repeat all as long as desired with R foot, bending it behind and in front alternately, then do the exercise with L. foot.

Forward. Practice the exercise extending the foot forward, starting and finishing with the foot bent in front.

Backward. Do the exercise extending the foot backward, starting and finishing with the foot bent behind.

DETAILS

There are two possible starting positions for this exercise—having the lifted foot horizontal, or stretched downward. We have chosen the former way because it involves a continual action of the arch and ankle in bending and stretching, which is most beneficial. The student should make sure that in both the bent and stretched positions the knee is turned absolutely to the side, the heel brought forward and toe turned backward. It is only when the knee is turned out to the correct degree that the thigh can be held motionless, as it should be, and all of the action be confined to the knee-joint.

The movements should be short and "snappy," each position being taken with decision, then held motionless for a moment to insure clearness of execution rather than sloppiness. All of the body except the lower leg should be held motionless but relaxed.

SECOND EXERCISE—BATTUS IN IRREGULAR RHYTHM

The preparation for all the exercises is the same as for the first one. Make 2 quick little beats around the ankle (behind and in front· ct 1), rest (ct 2). Repeat as long as desired.

THIRD EXERCISE—SAME ELABORATED

Repeat the previous exercise twice (cts 1-4), then do it 3 times, omitting the rests (ct 5, 6, 7), and rest (ct 8). Saying omit the rests does not convey exactly the right impression, for there should still be slight rests; the 2 beats should be done in such very quick succession that there is time to rest before the next count.

FOURTH EXERCISE—2 BATTUS AND 1 EXTENSION

Make 2 very small beats on L ankle with R heel, in front and behind, the foot staying very close to the ankle (ct 1, 2), extend the foot sideward as in the first exercise, or point it strongly against the floor (ct 3), and hold (ct 4). Continue as long as desired.

FIFTH EXERCISE—3 BATTUS AND 1 EXTENSION

Make 3 very quick beats around the ankle in front, behind, and in front (ct 1, and, 2), extend

or point the foot to side (ct 3), hold (ct 4). Continue as long as desired.

SIXTH EXERCISE—MANY BATTUS AND EXTEND ON CT. 3

Make as many beats as possible around the ankle with R foot (ct 1, 2), extend or point the foot to side (ct 3), and hold (ct 4). Continue as long as desired.

SEVENTH EXERCISE—MANY BATTUS AND EXTEND ON CT. 7

Make little beats around the ankle for 6 cts, extend or point the foot to side (ct 7), and hold (ct 8).

The fourth, fifth, sixth, and seventh exercises should all be practiced forward and back, as well as sideward.

EIGHTH EXERCISE—BATTUS ONLY

Make little beats around the ankle continuously without extending or pointing the foot at all.

NINTH EXERCISE—BEATINGS CALF-HIGH

Lift the foot to the Medium Closed Flowing Position, i.e., place the toes of R foot just in front of the L calf, the foot being stretched down. Any of the foregoing 7 exercises may be practiced from this starting point, the knee remaining at

the height it now is whenever the foot is extended.

TENTH EXERCISE—BEATINGS KNEE-HIGH

Practice any of the foregoing 7 exercises in High Closed Flowing Position, which means that the working foot is placed against the supporting knee. In this case wherever the foot is extended it should be waist-high and a special effort should be made to turn it well outward.

This is particularly valuable for the toe dancer since it develops strength in the thighs, enabling her to hold the leg high for a long time.

ELEVENTH EXERCISE—HIGH BEATINGS AND EXTENSIONS

Make many little beats in High Closed Flowing Position (cts 1, 2), extend the foot forward waist-high (cts 3, 4), repeat all 3 times more, extending the foot sideward, backward and sideward (cts 5-16), then repeat all.

DETAILS

It is of the utmost importance that the very small motion around the ankle be outward and inward, rather than forward and backward, which, without thinking, would seem the natural way. The reason for teaching first the first exercise of this series was to cultivate the in and out

motion in an easy way, and so prepare for doing the same thing in the small way that is more intangible and difficult. As noted above, the movement cannot be out and in unless the knee is turned directly out sideward. But the foot should actually beat against the ankle as if it were a little hammer. There is a tendency, especially in doing the last exercise, to shake the whole body, including the thigh, and to stiffen the body as well. But this is not at all what is wanted: the body must be quiet and relaxed. A good way to get the idea of moving the lower leg only is to place the hand on the knee to hold it quiet.

PETITS BATTEMENTS FRAPPÉS

Pron. p'tee bàtmahN fràp-pay.

Translation: Struck small beatings.

Small beatings, striking the foot against the floor.

The exercise is practiced with and without the bar.

Aim: To harden the toes and consequently make it easier to walk on them; to strengthen and quicken the knees.

Music: Well accented 2/4 time.

FIRST EXERCISE

The preparation is the same as for Petits Battements sur le cou de pied. (See page 120.) Extend R foot sideward a few inches only from the floor and in doing so make an emphatic knock of the toe against the floor, actually making a noise (ct 1), bring the foot to the back of L ankle (ct 2), and repeat, closing the foot in front and behind alternately as long as desired.

Repeat the exercise with L foot.

This exercise may be practiced standing on the ball of the supporting foot.

SECOND EXERCISE

Make 2 battus on the ankle (behind and in front) (ct 1), extend the foot sideward brushing

the toe against the floor (ct 2). Repeat as long as desirable, then do the exercise with L. foot.

DETAILS

The movements of the working foot should be most decisive, not only the outward brushing, but the inward closing as well; this foot should actually strike against the stationary foot. A clock-like precision should be attained by holding each of the two positions motionless for a moment after taking it. The upper part of the leg as well as the entire body should be held motionless.

ÉCHAPPÉS SUR LES POINTES

Pron. ay-shàppay

Rising onto the points, separating the feet somewhat.

Échapper means to escape, or to slip. The movement was probably so named from the fact that the feet of necessity slip further apart when rising onto the points.

Échappés are used not only as an exercise but with great frequency in dance compositions, for rising up and down on the points is in itself something like dancing, with its rhythm and its suggestion of lightness and spriteliness.

Échappés are practiced in all five positions. They should be done at the bar at first to insure correctness, then at the center.

Échappés are simples or changés according to whether the heels are lowered to the same position from which they started, or whether the positions of the feet are interchanged from front to back when lowering the heels.

Aim: To teach standing on the points correctly; to bring strength and quickness of action to the feet and knees.

Music: Sharply accented 2/4 time.

Relevé sur la pointe

Échappé sur les pointes

Fifth Position on the Points

PREPARATORY EXERCISE
DEMI-ÉCHAPPÉ

Face the bar, holding it with both hands. Standing in First Position with toes well turned out, rise onto the balls of the feet (cts 1, 2), lower the heels (cts 3, 4), and repeat for 16 times in all.

When rising see that the instep is well elevated; think of pushing it outward.

FIRST EXERCISE
ÉCHAPPÉS SIMPLES

Face the bar, holding it with both hands, while standing in First Position. Make a small demi-plié, then spring up quickly onto both points, keeping the feet turned out (ct 1), hold (cts 2, 3, 4), lower the heels (ct 5), rest (cts 6, 7, 8). Repeat 8 or more times in all.

Many teachers think it advisable to emphasize bending the knees slightly just before rising onto the points, but others believe that it is better, in the interest of straight knees, to let the students do unconsciously whatever bending is necessary, for then they will not be so apt to bend them too much in dancing. Emphasis should always be laid on having the knees straight after rising.

When the class has become strong enough they may do the second and third exercises immediately after this one.

SECOND EXERCISE

Do the above exercise twice as fast, rising onto the points for 2 cts, then lowering the heels for 2 cts.

THIRD EXERCISE

Do the exercise twice as fast, rising on 1 ct and lowering on ct 2. The three exercises above should be practiced in all five positions, tho only one or two of them in a lesson. Second position is considered the most difficult.

FOURTH EXERCISE
ÉCHAPPÉS CHANGÉS

Starting with R foot in Fifth Position behind, make a demi-plié, rise onto the points, lower the heels with R foot now in front and L foot behind in Fifth Position; rise again and finish with R foot behind as at first; continue interchanging the position of feet as long as the exercise is practiced.

This exercise may be done in the tempos of the first three exercises.

FIFTH EXERCISE
USING IRREGULAR RHYTHM

Échappés simples or changés may be practiced thus: Rise (ct 1), hold (cts 2, 3), lower (ct 4); or rise (ct 1), hold (cts 2-7), lower (ct 8). This method conveys the idea of rising quickly.

SIXTH EXERCISE
RISING FROM BALL TO POINT POSITION

Starting from any one of the five positions, rise onto the balls of the feet (ct 1), rise onto the points without lowering the heels (ct 2), sink to the balls of the feet again (ct 3), lower the heels (ct 4). Repeat as many times and in as many positions as desired.

Note: All of these exercises may later on be practiced with the bar held by one hand only, and at the center.

RULES OF EXECUTION

Rise quickly with the weight on both feet equally. Do not make it easier by first stepping on one point, then using the other foot to help bolster it up.

Push the ankle and arch outward so that the toes may be perpendicularly placed.

Try to bring the heels forward when rising.

See that the knees are absolutely straight after rising. Press them backward to make them so.

See that the knees are well turned out.

In doing échappés changés keep the shoulders facing straight forward, making the legs rotate rather than turning the whole body.

GRANDS BATTEMENTS

Pron. grahn bàtmahn. Translation: High beatings.

Lifting the leg from the hip and lowering it.

While grands battements do not vitally affect the toes themselves, they are very necessary to enable the toe dancer to lift her legs high and easily, so that she may take and hold the high, exaggerated positions required of her.

The exercise is practiced in all five positions, in three directions, and with and without the bar, preferably with it at first.

Aim: To give freedom at the hip-joint, to stretch and strengthen the legs, and straighten the knees; to teach a quick throwing out of the foot, and a stretching down of the toes when raising the foot.

Music: Strongly accented 2/4 or 6/8 time.

RULES OF EXECUTION

First do the outward movement of a petit battement, then lift the leg, but do it all with one swing, i.e., lift the leg but keep the toes on the floor as long as you can.

In lowering the leg touch the floor with the toes first.

Grands Battements in 3 Directions
The 2nd, 4th Anterior and 4th Posterior Aerial Positions,
sometimes called High Open Flowing Positions.

Have the same arched position of foot and turning out of leg as in petits battements.

Keep both knees straight.

Hold the body motionless.

Finish with both feet flat on the floor.

Be sure that the feet are in closed position in finishing.

Make a short pause after each turn to a closed position, but do not try to pause in the air.

Finish with aplomb, i.e., do not re-adjust, improve, fix up the position, or wiggle the feet at the end of a Grand Battement. Try to finish correctly, but if you do not, at least you can remain quiet.

Make the movements forceful, quick and clearcut.

At first do not try to lift the foot high, for it is not advisable to stretch the muscles too suddenly, and it does not develop correct dancing. Lift it only as high as you can perfectly, with leg and foot turned out, both knees straight, and body motionless; then little by little let it be lifted higher until it goes above the waistline—120° or more.

EXERCISES

Any or all of the exercises of Petits Battements may be done in Grand Battements, i.e., the foot being lifted instead of kept on the floor.

THE EXERCISE SLOWLY

Lift the leg sideward (or forward or backward) (ct 1), and very slowly lower it to Fifth Position (cts 2-8).

The exercise may be practiced in all directions and in all the forms of grand battement.

FLEXER LE GENOU

Pron. flexay le zhe-noo. Translation: Flexing of the knee.

Lifting and bending the knee.

This exercise is executed sideward only, and is usually practiced in Fifth Position and accompanied by a rising onto the ball of the supporting foot.

Aim: To stretch the hip-joint and so procure more freedom there; to strengthen the thigh and make the knees supple; to turn out the legs; to bring strength and springiness to the feet.

Music: 6/8 or quick waltz time.

THE EXERCISE

Starting with R foot in Fifth Position in front, bend both knees slightly, then rise onto the ball (or point) of L foot, straightening the L knee, and lift R knee sideward as high as possible with foot stretched down, the knee being bent so much that the toe almost touches the supporting leg (ct 1), and lower L heel to the floor while bringing R foot down to Fifth Position behind, with foot flat on the floor (ct 2). Repeat, lowering the foot to Fifth Position in front.

Repeat 8 or 16 times in all, then turn and do the exercise an equal number of times with L. foot.

A more difficult way of doing this exercise is keeping the supporting knee straight always, confining the up and down motion entirely to movement of the ankle and arch.

When practiced at the center the exercise may be done alternating the feet, progressing forward and backward and, if desired, lifting the arms to Fifth Position on each ct 1 and lowering them to Second on each ct 2.

RULES OF EXECUTION

Lift the knee with much force and vim.

Turn the knee out directly sideward.

Think of relaxing at the hip-joint to make the knee go higher.

Stretch the foot downward very hard.

GRANDS FOUETTÉS

Pron. grahN foo-ettay.

Translation: Large whipped movement.

Lifting the leg with knee bent at first, then straightened out.

Grand Fouetté is like a grand battement with an added finishing touch to make it graceful—an elaborated, ornamented grand battement. The movement is called "whipped" because it is like the cracking of a whip.

The exercise is usually accompanied by a rising onto the ball of the foot.

It is practiced in sideward and forward directions and in turning, and with and without the bar.

The first part of this exercise is Flexer le Genou, and after that the knee is straightened out.

Aim: All the benefits to be derived from Flexer le Genou are applicable here, and in addition this exercise aims: To develop dexterity of the knees, quickness of action at the knee-joint, and the habit of taking a foot position with grace, rather than abruptly.

Music: 6/8 or quick waltz time.

THE EXERCISE

Starting with R foot in Fifth Position in front, lift R knee sideward, then stretch the foot out sideward, entirely straightening the knee, but running both the movements together in one continuous movement, and simultaneously rise onto the ball (or point) of L foot (ct 1); bring R foot down to Fifth Position behind, keeping the knee straight, and simultaneously lower L heel (ct 2); repeat, finishing with R foot in Fifth Position in front (cts 3, 4). Repeat all 8 or 16 times in all, then face about and do the exercise with L foot.

Practice the exercise forward, starting and finishing in Fifth Position in front and backward, finishing in Fifth Position behind.

RULES OF EXECUTION

Let the foot creep up along the back (or front) of the supporting leg as high as the knee, then throw it outward, but blend these two parts together into one movement that is like the cracking of a whip and as quick as a flash.

Do not let the foot "flop" at the end of the extension; keep it stretched and under control, while thinking of sending strength to the toes.

Either keep the supporting knee straight all the time, confining the up and down motion to the ankle and arch, or consciously bend and

straighten the supporting knee. Do not follow the half-way method of bending the supporting knee slightly all of the time, for this shows weakness or lack of control.

RONDS DE JAMBE

Circles with the leg

This exercise is like Petits Ronds de Jambe except that the toes are lifted from the floor, and the working knee bent somewhat, to prevent a look of stiffness.

Ronds de Jambe may be done forward (called outward—en dehors) and backward (called inward—en dedans), and are practiced in First, Third and Fifth Positions.

Aim: The purposes are the same as for Grands Battements, and in addition more dexterity is acquired, and the leg is trained to move in a circle and quickly.

Music: 2/4 time is a sustaining accompaniment, or the 6/8 time used in barcarolles.

RULES OF EXECUTION

See the General Rules of Petits Ronds de Jambe, and in addition:

Do the movements with tremendous force and energy, giving the leg a beginning impetus that seems to carry it high forward and far outward.

Remember that the heel should lead in order to turn out the leg.

After going forward (or backward) think of throwing the knee forcefully outward. We say knee rather than foot because the knee seems to lead after the exercise is started.

Bend the knee at about a 135° angle.

Be sure to finish in a closed position with feet flat on the floor, and with no adjusting afterwards.

Hold the body motionless.

PRINCIPAL EXERCISE

The preparation is the same as for Petits Ronds de Jambe. (See page 110.) Lift R leg sideward high with knee straight (a grand battement; extra prep. m'v't; ct and), quickly bring the leg down and pass it thru First and Fifth Positions with the whole sole of the foot on the floor, and as a continuation of this movement, lift it high forward, the toes being the last thing to leave the floor, and the knee bending a little (ct 1), swing the leg far outward in a circular path to Second Aerial Position, waist-high, then close it to Fifth Position behind with knee straight and foot flat on the floor (ct 2). Repeat 8 or 16 times in all, beginning each execution with a preparatory sideward lifting of the foot.

Do the exercise with L foot.

Do it backwards with R and L foot, again starting from Fifth Position behind, taking care

to start directly backward, and to turn the knee outward when lifting it sideward.

Do it forward and backwards alternately with R foot, then do it with L foot.

OTHER EXERCISES

All of the exercises of Petits Ronds de Jambe may be practiced as Ronds de Jambe.

DÉVELOPPÉS

Pron. dayvelopay. Translation: Unfolding movement.

Lifting and extending the leg slowly.

The exercise should be practiced at the bar first, and afterwards at the center. It is done in all three directions.

Développé is much used in adagio work (slow movements) particularly when the dancer is being supported by a male partner.

Aim: To strengthen the thighs, so as to become able to hold the leg up for a long time, something absolutely essential in toe dancing. To inculcate the idea that if the foot is to be turned out, the turning must take place at the hip-joint. To stretch the legs, thereby straightening the knees, and to teach holding them straight when the leg is lifted. To teach control by keeping all but one part of the body motionless. To prepare for doing grands ronds de jambe correctly. To improve the balance when practiced at the center.

Music: Slow, melodious music in 2/4 or 4/4 time.

FIRST EXERCISE

Développé a la quatrième en l'air en avant

Pron. Dayvelopay à là càt-re-em ahn l'air ahn avahn
Translation: Unfolding movement forward in 4th position in the air.

Preparation: Starting with R foot in Fifth Position in front, make a demi-plié, i.e., bend slightly, then straighten out the knees and point R foot forward, then lift R foot to the inside of the supporting L knee, while rising onto the ball of L foot, the lifted R knee being turned out directly sideward (the position of a previous exercise, Flexer le Genou). When the music starts extend the foot forward very slowly, straightening out the knee (8 cts), hold the leg in this lifted position (cts 9-14), lower the R toe to Fourth Position on the floor, then to Fifth Position in front, keeping the knee straight while doing so, and finishing with both heels lowered to the floor (cts 15, 16).

Repeat four or eight times in all with R foot, then face in the opposite direction and repeat with L foot.

Do the exercise to the side, à la seconde en l'air (pron. à là sgond ahn lair). In this case point the foot sideward after making the preparatory demi-plié.

Do it backwards, à la quatrième en l'air en arrière, pointing the foot backward after making the preparatory demi-plié.

In doing the exercise sideward or backward, both hands may hold the bar to make it a little easier. Note that the starting position is the same no matter in what direction the foot is to be extended.

SECOND EXERCISE

Do the exercise extending the foot once only in each direction, i.e., forward, sideward, backward and sideward, repeating this succession as long as desired.

THIRD EXERCISE

Do the exercise rising onto the ball of L foot (ct 1), slowly straighten R foot out sideward, waist-high (cts 2-8), slowly lower R leg sideward, keeping the knee straight, until the toe touches the floor (cts 9-14), bend R foot in front of L ankle (ct 15), return R foot to Fifth Position in front, lowering L heel to the floor (ct 16). Repeat in all directions.

RULES OF EXECUTION

for Développés in any direction

Make the preparatory lifting of the knee a very quick movement.

In this starting position make sure that the knee is turned directly sideward; that the toes are stretched down, but not so strongly as to

make them turn in; that the heel is brought forward, and the foot directed backward, making a forward curve of the arch.

Think that the heel should lead (except in the backward extension), to insure the legs being turned out.

Think of trying to keep the knee out sideward for the same reason.

Do not begin by bringing the knee forward.

Try to turn out the leg so far that the foot is horizontally placed.

In the backward extension see to it that the toes point upward.

Lift the leg to waist-height.

Straighten out the knee absolutely straight.

Think of sending strength to the toes and feet, as you stretch them so that you may strengthen the feet for toe dancing as well as the thighs.

GRANDS RONDS DE JAMBE

Pron. grahN rawN de zahN*b*.

Translation: Large circles with the leg.

Large circles in the air with the foot, without touching the floor between circles.

There is forward or outward (en dehors) circling, and backward or inward (en dedans) circling.

The exercise must be learned at the bar first to insure its correct execution, but afterwards should be practiced at the center.

The first part of every Grand Rond de Jambe is a Développé.

Grands Ronds de Jambe, and especially demi- (half) Ronds de Jambe are much used in classical and toe dancing to add grace and finish to the steps, and also to fill out the full time of the music with rhythmical movement, since moving the foot in a curved path takes a longer time than in a straight one, and gives a more beautiful effect. When a toe dancer, supported by her male partner, spins around on one toe, it is a Grand Rond de Jambe that gives her the necessary impetus. There are also other hopping turns for which this circling provides the initial force.

Aim: See the aims of Développés, which is the beginning of Grand Rond de Jambe, executed more slowly. Other aims of circling are: To train the leg to move in a circular path slowly and smoothly, and thus to bring control of movement at the hip-joint.

Music: The same as for Développés.

FIRST EXERCISE

The preparation is the same as for Développés. Extend R foot forward (as in Développés), then, keeping it waist-high, slowly swing it outward to the Second Aerial Position (ct 1, 2, 3), while keeping the thigh as it is, bend the knee, bringing the foot near the supporting knee—the starting position for this exercise (ct 4).

Repeat four or eight times in all, without lowering the foot, and after finishing the last circle, make a very quick grand battement forward before bringing the foot down to Fifth Position in front to finish.

Repeat with L foot.

Do Grands Ronds de Jambe backward with R foot and with L foot, starting by extending the foot directly backward, then swinging it out sideward, being sure to turn the heel forward when reaching the sideward position.

This exercise may be done twice as slowly as described.

SECOND EXERCISE

Do one Grand Rond de Jambe forward and one backward, thereby describing a figure eight. Repeat eight times or more, then repeat with L foot.

THIRD EXERCISE

Do two fast Grands Ronds de Jambe forward (cts 1, 2), extend the foot forward (développé; ct 3), hold (ct 4), and repeat all, circling backward, and extending the foot backward (cts 5-8). Repeat these 8 cts for eight times or more.

FOURTH EXERCISE

Do six fast Grands Ronds de Jambe, taking 2 cts for each (cts 1-12), slowly extend the foot to Second Aerial Position (cts 13-16), repeat three times more with R foot, then do the exercise with L foot.

The exercise is practiced circling forward, extending the foot forward, and circling backward, extending the foot backward.

It is also practiced in combined directions.

RULES OF EXECUTION

All of the General Rules for Développés apply here, and in addition:

Move the leg most smoothly, not stopping at the forward or backward extension, but moving

continuously except for a slight pause when the foot is bent under.

Be sure to keep the foot turned out when reaching the sideward extension. Try to keep the foot placed horizontally, the heel being farther forward than the toes.

Be sure to straighten out the knee fully in the sideward extension. You only cheat yourself out of much benefit if you cut off a corner of the exercise by bending the knee too soon.

Keep the supporting knee straight.

Do not allow the thigh to fall below the waistline between circles. Hold it up high all the time, even if you think you cannot. Become a heroine by enduring hardships stoically. Call out your reserve strength.

GRANDS RONDS DE JAMBE PLIÉS

Large circles in the air with the foot, while bending the supporting knee

This is the previous exercise with bending and straightening of the supporting knee added.

An illustration of the exercise is opposite page 112.

Aim: The advantages are combined of Grands Ronds de Jambe and Plier. The principal merit of this exercise lies in the fact that both thighs are strengthened simultaneously, one being lifted and the other bent.

Music: The same as for Grands Ronds de Jambe.

THE EXERCISE

The preparation is the same as for the two previous exercises. Start to describe a circle forward with R foot while bending the supporting L knee as much as is easily possible, turning it out, and allowing the heel to rise from the floor (ct 1, 2), when R foot reaches the sideward extension (with knee still straight) straighten the supporting L knee, so that both knees have a good stretch (ct 3), keep the supporting knee straight while bending R foot under to the starting position (ct 4). Repeat four or eight times with R and L foot, then do the exercise circling backward. The second exercise also of Grands Ronds de Jambe may be practiced bending the supporting knee.

PETITS RONDS DE JAMBE EN L'AIR

Little circles in the air, moving the leg from the knee down only

The leg seems to move from the knee down only, but in reality the thigh rotates invisibly.

The exercise is practiced with the knee lifted sideward.

The circling is done forward and backward.

Aim: Dexterity and strength at the knee-joint.

Music: The same as for Petits Ronds de Jambe.

FIRST EXERCISE

The preparation is the same as for Développé, except that the lower part of the leg is extended downward perpendicularly. See page 144. While keeping the knee just where it is, describe a little forward circle with the foot (ct 1), repeat 13 times more (cts 2-14), extend the foot sideward, straightening the knee (ct 15), lower the foot to Fifth Position in front, keeping the knee straight (ct 16).

Turn to face in the opposite direction and repeat with L foot.

Do the circling backward with R and L feet, starting with the knee lifted sideward as in the forward circling.

SECOND EXERCISE

Preparation: Lift the knee sideward with lower leg extended downward perpendicularly as before. Describe 7 little forward circles with the foot (cts 1-7), pause, with foot pointed downward in the preparatory position (ct 8); do 7 little backward circles and pause (8 cts); repeat all (16 cts).

THIRD EXERCISE

Preparation: Lift R knee sideward as before. Describe 6 little forward circles with R foot (cts 1-6), extend R foot slowly forward, waist-high (développé—ct 7, 8); repeat the 6 little forward circles, then extend the foot sideward, waist-high (the 2nd 8 cts); do 6 little backward circles, then extend the leg backward as high as possible (3rd 8 cts); do 6 little forward circles and extend the foot sideward again (4th 8 cts). Finish by bringing the foot down to Fifth Position behind.

RULES OF EXECUTION

Keep the lifted knee motionless. You may place a finger on it if you like; this helps in getting the idea.

Be sure that the knee is lifted directly sideward.

Keep the foot well pointed, arched and turned out, the heel leading.

Do not try to describe the circles from the ankle. Do them from the knee, and imagine that you are writing circles with the tip of the toes, there being no action in the ankle and arch.

Hold the supporting knee straight, and stand erect.

ADAGIO

A slow exercise for the entire body

At the Bar

Slow 4/4 or 6/8 time music

Preparation (see page 144): Extend R foot forward very slowly, waist-high, completely straightening out the knee (4 slow cts), move the leg in a large semi-circle to side and back, finishing with it stretched back perfectly straight, and the trunk inclined forward, the R arm stretched forward so that arm, trunk and leg make a horizontal line (cts 5-8); rise onto the ball (or point) of the foot, then lift the trunk and bend it and the head backward, while keeping the foot lifted high backward from the hip, and raising the R arm to Fifth Position (cts 9-12); slowly resume an erect position, lowering the foot, closing behind, and bringing the arm down to Second Position.

Practice the exercise once more with R foot, then do it with L foot.

PLIÉ ROND DE JAMBE ET DEGAGER

Small foot circles with transferring the weight back and forward

To be practiced with and without the bar.
Melodious 2/4 or 4/4 time music.

THE EXERCISE

Starting from Fifth Position with R foot in front, slide R foot forward, bending L knee, slide it around to side and rather far backward, meanwhile keeping L knee bent (4 cts), transfer the weight back onto R foot with R knee straight and L foot now pointed forward (ct 5, 6), transfer the weight forward onto L foot with L knee straight (ct 7), close R foot to L foot in Fifth Position behind (ct 8). During cts 1, 2 the R arm remains in Second Position; during cts 3, 4 it is brought forward with palm down; during ct 5, 6 it is lifted to Fifth Position, while the trunk and head are bent far back; during cts 7, 8 the head and trunk resume an erect position and the arm is lowered to Second Position.

Repeat all with R foot again, but just before beginning make an extra preparatory movement of sliding R foot out to side.

The exercise should then be repeated with L. foot.

DETAILS

A knee when bending should of course be turned out. When the knees should be straight be sure that they are perfectly straight. Much control can be gained by making a sharp distinction between bent and straight knees. Rise onto the balls of both feet when transferring the weight from one to the other.

Do the exercise with precision and force of the legs and grace and relaxation of the upper part of the body.

SIDEWARD BENDING

at the Bar

Slow 3/4 time music

Face the bar, holding it with both hands, the feet being in Fifth Position with R foot behind. Slide R foot to side with the instep well arched, while bending as far to R as possible and bringing L arm sideward and upward to Fifth Position (cts 1, 2, 3), resume an erect position, returning R foot to Fifth Position behind and lowering L arm to Second Position (cts 4, 5, 6). It is of vital importance that both knees be kept straight, to get the benefit of the stretching of the legs. Repeat 8 times in all with R foot, then do the exercise to L.

BACKWARD BENDING

at the Bar

Slow melodious music

This exercise is most valuable for developing a good standing position and for making the back flexible.

Face the bar, holding it with both hands, standing on the points or balls of the feet. Bend far backward little by little, but try to keep the bending in the upper part of the back. If this bending

be done correctly the head will be thrown very far back, and the chest much elevated, the stomach will be drawn in, and there will be comparatively little bending at the waist-line. The teacher can help to give the idea of pushing the chest out by placing a hand on the pupil's back between the shoulder blades. This bending should be held for some moments, then the normal position resumed slowly, the head being the last to return.

Repeat 2 or 4 times in all.

FORWARD AND BACKWARD BENDING

at the Bar

Slow melodious 4/4 time music

Stand sideward to the bar with L hand grasping it, R foot pointed forward in Fourth Position, the R arm being lifted to Fifth Position. While keeping both legs absolutely straight, bend far forward, bringing R arm downward and forward until it touches the R foot (4 slow cts), slowly lift the trunk, then bend it backward as far as possible, and finally twist and bend it to R, meanwhile lifting R arm high forward and upward, then lowering it to Second Position (cts 5-12), resume the erect, normal position, while lifting R arm thru First to Fifth Position. Do the exercise 4 times, then face in the opposite direction and repeat with L foot forward.

TWISTING THE TRUNK

at the Bar

Slow 3/4 time music

Stand sideward to the bar, the R hand holding it, the feet in Fourth Position with R foot in front, the feet being well turned out, and the weight resting equally on the whole soles of both.

Twist as far to R as possible, bringing L. arm so far around to R as to touch the bar behind the shoulder line (cts 1, 2, 3), twist so far to L as to touch the bar behind with L. hand (cts 4, 5, 6). Repeat all 8 times, then face in the opposite direction and do the exercise with L. foot forward.

STRETCHING THE ARCH AND ANKLE

At the Bar

These exercises should be given with caution, remembering that strengthening must always go hand in hand with stretching, that overstretching any part weakens it, and that the ideal sought is for the foot to be able to stretch itself downward with its own strength, without using the mechanical aid of the floor as a lever.

FIRST EXERCISE

Melodious 2/4 or 4/4 time music

Point R foot a short distance to the R with knee bent so that the foot is perpendicular to the floor (ct 1), very slowly straighten out the knee while keeping the toes firmly on the floor where they are (cts 2-6), close R foot to L foot in Fifth Position behind (ct 7), rest (ct 8).

Repeat 8 times in all with R foot, then with L foot.

The exercise may be practiced forward and backward, but sideward is the most beneficial.

SECOND EXERCISE

2/4 time music

Mild stretching. Preparation (see page 120): Make many little beats around the ankle (cts 1, 2), extend R foot sideward a little above the

floor while rising onto L ball (ct 3), place the arch of R foot on the floor across to L, behind L foot, while bending the supporting L knee a little (ct 4), draw R foot along the floor toward R, then lift it sideward a little way, while straightening the L knee (cts 5, 6, 7), rest (ct 8). While drawing the foot along the floor, hold it against the floor with force, so that a stretching is felt in arch and ankle. Be sure the R knee is turned out directly sideward. Do the exercise 8 times or more with R foot, then with L foot.

THIRD EXERCISE

Slow 4/4 time music

More vigorous stretching. Starting with R foot in Fifth Position behind, do a grand battement to side, closing the foot in front (cts 1-4), do a high rond de jambe starting forward and finishing with the arch placed on the floor far backward, the supporting knee being bent (prolonged plié) and the R knee straight (cts 5-8); keeping the feet as they are, bend backward at the waist, lifting the R arm thru First to Fifth Position, then hold this position, while feeling a strong stretching along the entire length of the R leg (cts 9-12); rise slowly, straightening the supporting L knee and closing the R foot to Fifth Position behind (cts 13-16). Repeat 4 times in all with R foot, then 4 times with L foot.

The way of placing the foot on the floor is important. It should be only slightly turned out to obtain the most advantage.

Variation. The exercise may be simplified by merely sliding the foot backward, bending the supporting knee (cts 1-4), holding this position (ct 5, 6, 7) and rising again (ct 8).

FOURTH EXERCISE

Without music

Extreme stretching. This violent exercise should only be given in cases where the arches are so low naturally that heroic treatment is necessary to bring the foot to the proper position, and where the foot itself is strong enough to stand the treatment.

Holding the bar with both hands, stand on the points with feet separated sideward about 24 inches and turned out, of course. Transfer the weight onto R foot, leaning to R and pushing the R ankle far outward, transfer the weight to L foot, and continue swaying onto R and L feet alternately.

STRETCHING AND TURNING OUT THE LEGS

At the Bar

Slow 4/4 time music

These exercises should be given with care and not to beginners at all. They should always be preceded by grands battements or other exercises that stretch the hip-joint, to "warm up" the large muscles of the legs, and so lessen the danger of tearing muscles and ligaments by too sudden stretching. Over-ambitious students will sometimes overdo this exercise, and so weaken instead of strengthen themselves.

FIRST EXERCISE

Sliding the foot along the bar. Face the bar, holding it with both hands. Stand with L foot close against the wall, turned out, and place the other foot on top of the bar, also turned out. Slide this foot along the bar until the legs are stretched as far apart as possible (8 cts—2 meas.); resume the starting position with foot remaining on top of the bar (8 cts—2 meas.). Repeat 4 or 8 times, then do the exercise with L foot.

Keep both knees straight so as not to miss the stretching of the tendons at the back of the knees.

SECOND EXERCISE

Bending forward and backward. Place R foot on top of the bar, holding with L hand only. Bend forward, placing the R hand on top of the R foot (8 cts), then slowly bend far backward with R arm lifted overhead (8 cts). Repeat several times, then do the exercise with L foot.

Keep both knees straight all the time.

THIRD EXERCISE

Bending one knee. Hold the bar with both hands. With R foot on top of it, bend the L knee as far as possible, well turned out of course, while keeping the body as near to the wall as possible (4 cts); straighten the L knee (4 cts). The R knee should be straight all the time. Repeat 4 or 8 times, then do the exercise with L foot.

When bending thus, the students, taking turns, may push each other against the wall to turn the legs still farther out. To get the most force the pushing should be done by placing the front of the thigh against the student's back.

FOURTH EXERCISE

Bending both knees. Hold the bar with both bands, standing in First Position with feet flat against the wall. Bend both knees while being pushed against the wall. Straighten the knees and rest for a moment, then go through the agony again.

FIFTH EXERCISE

A large Dégagé. Hold the bar with both hands, standing with the feet very far apart. Transfer the weight to R foot, bending the supporting knee as much as possible, while keeping the L knee straight, and both feet flat on the floor (4 cts); rise, straightening this knee, then transfer the weight to L foot, bending the L knee (4 cts). Continue this large swaying from one foot to the other as long as desired.

SIXTH EXERCISE

Without music.

Knee and shoulder together. The teacher, standing behind the pupil, may grasp her shoulder with one hand, and the opposite knee with the other hand, and try to bring them together. This exercise should not be done until grands battements backward have been practiced to "warm up."

SEVENTH EXERCISE

Stretching the leg backward. Stand sidewise to the bar, holding it with L hand, lift the R leg backward and place it on the bar behind. Keep the head up and chest lifted. Stand thus for as long as you can endure it, then do the exercise with L foot.

EIGHTH EXERCISE

Stretching the backs of the legs. Stand rather far away from the bar, grasping it with both hands, standing with the feet close together, i.e., not turned out. Without bending the knees or lifting the heels sway forward until the chest almost rests against the bar. Rise again, and repeat as many times as desired.

NINTH EXERCISE

Face the bar holding it with both hands. Slide R foot as far back as possible, keeping the sole flat on the floor with foot directed forward, not turned. Hold this position for a few moments, then close the foot to First Position and do the exercise with L foot.

BOURRÉE À TERRE

SUR LES POINTES

Pron. booray à-tair, sür leh pwàNt.

Quick little steps on the points, moving sideward.

These steps are also often executed moving forward or backward. The feet are usually crost and kept as close together as possible.

These are the steps most often used in toe dancing. Pavlowa's Swan Dance, for example, contains almost nothing else.

Aim: To bring dexterity to the feet; to straighten the knees; to impart fine and delicate foot movement; to teach combining slow arm movements with quick foot movements.

Music: Melodious music with runs in either the melody or accompaniment.

PREPARATORY EXERCISE

At the Bar. Face the bar, holding it with both hands. Standing on the points in Fifth Position R foot in front, do many quick little steps in place on the points, keeping the feet in this crost position (32 cts). After resting a moment repeat the exercise with L foot in front.

FIRST EXERCISE

At the Bar. Face the bar, holding it with both hands, standing in Fifth Position, with L foot in front. Rise onto the points and move sideward to R, with a chain of very short steps, keeping L foot in front, and the feet as close together and as much crost as possible, with legs well turned out, and let the hands slide along the bar (8 or 16 cts). Lower the heels to rest for a moment, then repeat, moving to L, keeping R foot in front.

The reason for having the L foot in front when moving to R is that this position makes it easier to keep the feet crost.

SECOND EXERCISE

At the Center. Practice the above exercise at the center, using the arms as follows: Raise them slowly to First Position, then to Third Position with R arm up, while bending at the waist very slightly to L, and letting the eyes follow the movements of the R arm, so that at the end the head is bent to L and back, with face turned to look diagonally upward to the R (16 or 32 cts). When repeating the exercise to L reverse the position of the arms, passing them thru First Position in doing so.

THIRD EXERCISE

Finishing on one Point. Do the second exercise to R, and at the very last moment stand on R

point with L foot lifted backward from the hip, and the arms opened to Third Position Amplified, with palms down. Repeat all to L.

This exercise may also be done moving to R for 8 cts or 4 cts and the same to L.

FOURTH EXERCISE

In Two's. Children enjoy this exercise very much. One child does the third exercise while the other walks behind her, with hands joined with hers, the joined hands being held high. They then change places and do the exercise again.

FIFTH EXERCISE

Moving Backwards. They dance in two's again, one child moving backwards on the points, with feet crost and bending backwards somewhat, while the other child walks backwards behind her, with arms lifted to catch her if she falls. They then change places.

This is an advanced and rather dangerous exercise that should not be given too soon.

RULES OF EXECUTION

Keep the feet crost so that you will look ladylike, graceful and dainty. Doing these steps in an open position looks most awkward.

Take short, frequent steps instead of long slow ones. Crowd in just as many steps as you

can—the more the better. Try to make them so small as to be almost invisible, so that you seem verily to glide from one place to another.

Think of expressing lightness and airiness.

Keep both legs well turned out, or you will be rated as a rank amateur.

Keep the knees straight, or you will look like a cripple. The action should come from the hip-joints, tho it is true that the knees do bend and straighten almost invisibly to break the jar of the step. The whole effect, however, should be of straight, strong knees.

Draw yourself up to be tall and buoyant, and so help to straighten out your knees, as well as give an impression of lightness, and add to your personality and effectiveness. Never settle down—leave that to the old ladies.

Move your arms with slow and easy grace, letting them swim thru the air. Hold them slightly relaxed, and move them so slowly that they seem to grow from one position to the next. Think of beautiful lines, and try to "make pictures" with yourself.

If you find that you have to stump along with bent knees and slow, halting steps—each step seeming to be the last you can take before you collapse utterly—discontinue the exer-

cise. Try it again the following week, after you have done a few thousand more petits battements.

FLEXIONS DE GENOUX ALTERNATIFS SUR LES POINTES

Pron. flexy-awN de zhnooz àl-tair-nà-teef sür lay pwàNt

Translation: Lifting the feet alternately

The Aim of this exercise is to teach lifting the feet in the correct and beautiful way that is needed in toe dancing.

The music is in staccato 2/4 time.

Face the bar, holding it with both hands, standing on the points in Fifth Position with R foot behind. While remaining on L point lift R foot close behind L leg, calf-high, with knee turned out, and hold the position (cts 1-4), step in place on R point, simultaneously lifting L foot close in front of R leg, calf-high, with knee turned out, and hold the position (cts 5-8). Continue this slow alternate lifting of the feet 3 times more with each foot, then do the exercise twice as fast, using 2 cts only for each lifting.

The exercise may then be continued at a faster rate, using 1 ct only for each lifting, in which case the foot need not be lifted as high.

PAS DE BOURRÉE CHANGÉ SUR LES POINTES

Staccato 2/4 time music

Face the bar, holding it with both hands. Preparation: Standing in Fifth Position with R foot behind, make a small demi-plié, rise onto both points, then lift R foot close behind L foot, calf-high with knee turned out. Take 3 very short steps on the points thus: step R foot across behind L foot (ct 1), step L foot to L (ct and), step R foot across in front of L foot, simultaneously lifting L foot close behind R foot, calf-high (ct 2). On ct 2 bend at the waist to R. Repeat starting L foot and continue starting R and L feet alternately as long as desirable.

RELEVÉS SUR LA POINTE

Pron. re-le-vay. Trans: Raisings

Rising onto one point

This is an advanced exercise that should not be given until the feet have become very strong.

Relevés may first be practiced in combination with Échappés to avoid repeated risings onto one point. They should be done at the bar first for ease and correctness.

The Aim and Music are the same as for Échappés.

TWO ÉCHAPPÉS ET RELEVÉ

At the Bar

Face the bar, placing both hands on it. Stand in Fifth Position with R foot in front. Demi-plié and rise onto both points (ct 1), lower the heels in the same position (ct 2), repeat, interchanging the position of the feet (ct 3, 4), rise onto L point, and simultaneously lift R foot close behind L foot, calf-high, with knee well turned out sideward (ct 5), hold (ct 6, 7), lower both heels to Fifth Position, R foot being in front (ct 8).

Repeat, lifting L foot and continue lifting R and L feet alternately.

Note that when seemingly rising onto one point,

Relevé sur la pointe

Relevé sur la pointe

Fifth Point Position

one really rises onto both, but one of them is lifted so soon afterwards that the rising onto it is not apparent. One can feel, however, that it is easier than really rising onto one point.

Whenever R foot is lifted, bend sideward to R and a little backward, and bend to L when L foot is lifted. Bending thus at the bar will help to form the desirable habit of bending the body when dancing on the toes.

ÉCHAPPÉS ET RELEVÉS ALTERNATIFS

At the bar

Face the bar, holding it with both hands, the feet being in Fifth Position with R foot behind. Bend the knees slightly, then rise onto both points, separating the feet sideward a little way (ct 1), lower the heels with the position of the feet interchanged (ct 2), rise onto R point, bending L foot close behind R ankle with knee turned out (ct 3), lower the heel, finishing in Fifth Position with L foot behind (ct 4). Repeat all, this time lifting R foot behind L ankle (cts 5-8). Do the entire exercise 8 times or more.

RELEVÉS SUR LA POINTE ALTERNATIFS

At the bar or center

Face the bar, holding it with both hands, and stand in First Position with the feet well turned out. Bend the knees slightly (prep. m'v't), rise

onto both points but immediately afterward bend L. foot behind R ankle and close to it (ct 1), lower the heels to First Position (ct 2), repeat bending R foot behind L. ankle (cts 3, 4), and repeat all as long as desired. This exercise looks like a rising onto one point, for the help that the other foot gives is concealed.

RELEVÉS FROM FIFTH POSITION

Stand in Fifth Position with R foot in front. Rise onto both points, immediately afterward lifting L. foot behind R ankle (ct 1), lower the heels to their former position (ct 2), repeat, bending R foot in front of L. ankle (cts 3, 4), and continue repeating all as long as desired, without changing the relative position of the feet.

The exercise may be practiced with L. foot in front always.

RELEVÉS SUR LA POINTE AU QUATRIEM ARRIÈRE EN L'AIR

At the bar or center

Face the bar, holding it with both hands, make a small bend with both knees, and rise on R toe, lifting L. foot high backward with knee straight. Keep L. foot thus while rising 4 or 8 times onto R point (16 or 32 cts), and close to Fifth Position in the rear. After doing an échappé changé re-

peat with L foot. Try to maintain a good carriage of the body, with chest lifted.

At the center this exercise is practiced moving diagonally backward little by little, the body being inclined forward with R arm extended forward.

TOURS SUR LES POINTES

Pron. toor sür lay pwàNt

A turn on both points

It is considered an easy turning because, being on both points, it requires less balance and less strength.

Aim: To bring quickness, smoothness and freedom in turning; to bring dexterity and control to dancing in general; to cure a tendency to dizziness; to impart lightness.

Music: Waltz, for slow turning, or 2/4 or 6/8 tarantella time for quicker turning.

FIRST EXERCISE

Pausing after each turn. Preparation: Stand in Third or Fifth Position with R foot in front. Make an outward demi-rond de jambe with R foot (preparatory movement), make a gentle leap to R on the ball of R foot, immediately afterward step on the fall of L foot across over R foot and very close to it, then instantly afterward rise onto both points (ct 1), turn on the points completely around to R (cts 2, 3), lower both heels to the floor in Third or Fifth Position with R foot in front (ct 4), and pause (cts 5, 6), completing 2 measures of waltz time.

Repeat 1 or 3 times more to R, starting R foot, then, after a pause in the music, in which the R foot is brought behind, the turning is repeated an equal number of times to the L, each turn starting with a demi-rond de jambe with L foot.

Note that in dancing, this flat-footed finish of the turn would not be used unless there were only one turn. In a succession of turns the dancer would finish on one point, as will be described next.

SECOND EXERCISE

Turning without pausing. Starting with R foot to R, make the turnings on both points as in the previous exercise (cts 1, 2), but finish on L point with R foot bent close in front of L ankle on ct 3 if waltz time is used, or on 2 for 2/4 time. There are no pauses between turns here. Just before starting the next turn to R, lower L heel inconspicuously, to get a better impetus for the next turn, and at the same time make the demi-rond de jambe for the next turn. Make 4 or 8 of these turns to R, using 4 or 8 measures of music, then after changing the weight to R foot, make an equal number of turns to L, starting L foot.

Another form of this exercise is making 3 or 7 turns to R, then stepping to R and pointing L foot forward.

THIRD EXERCISE

Turning with vibrations. This is like the second exercise except for taking many quick little steps on the points while turning, the steps being so small as to be almost invisible. These steps may be likened to the quivering vibrations made by a violinist on the strings of his violin. The effect in dancing is also a quivering that gives brilliancy and adds excitement.

POSITIONS OF BODY AND ARMS

While there are many arm positions that are correct, there is only one posture for the head and trunk. Before starting to turn to R the face looks to R. On ct 1, when starting to turn, the head and trunk are bent to L and back, the face looking toward the audience; on ct 2, when finishing the turn, the body is erect and the head turned to look forward or even a little to R. Yet when the turns come in very quick succession the trunk moves only very slightly, or not at all, while the head is turned as usual.

The position of arms depends upon how many turns there are and how quickly they come. For one turn only or a succession of very slow turns, Fifth Position is undoubtedly the most beautiful.

Another beautiful position for slow turning is to have (on ct 1) the arms crost lightly on the chest, with palms in, wrists drooping, fingers

curved and lightly touching the chest. Thus a beautiful picture is presented to the audience. On ct 2 the arms open slowly to Second Position.

If the turning be a little faster, but not really fast, the arms may open a little way toward Second Position on ct 1 and be crost in First Position on ct 2. These movements should be made small.

If the turning be very fast the arms should be as inconspicuous as possible. If they make too large or too many movements it looks as if the air were filled with arms. We will describe first the most beautiful way to use them, in which they are inconspicuous without being dead and motionless. This way, which is hard to learn but easy and natural to do when learned, is as follows: On ct 1 move the arms to Lateral Position on the R while turning the head to L; on ct 2 move the arms to Lateral Position on the L while turning the head to R. When swinging the arms to R on ct 1 do it with vigor, to give an impetus for turning, then move them very gently to L on finishing the turn.

RULES OF EXECUTION

Move in a straight line.

Do not omit the demi-rond de jambe.

Do not make a step instead of a leap at the first.

When taking the first step (the leap) turn the toe directly sideward to insure making a complete turn afterwards.

Have the feet very close together and the knees straight when turning.

Finish a turn with the free foot actually touching the other ankle, the toes stretched down, and the knee turned outward, thus giving an impression of neatness and accuracy.

Do not omit the bending of the head and trunk.

PIROUETTES SUR LE COU DE PIED

Sur les pointes

Turning on the L point, while moving and turning to R

The turns are usually done in a circle or a diagonal line.

After a class is sufficiently far advanced to do the turns easily they may practice them, one pupil at a time, to make the lesson interesting with the excitement of rivalry.

Aim: To bring dexterity to the entire body by learning to move it quickly; to improve the balance by thus learning to control the weight of the body; and to overcome a tendency to dizziness.

PREPARATORY EXERCISE

4/4 time or a gavotte

This is practiced with the class standing in lines facing forward, as usual. The turning is here made easier by having steps in between each turn to avoid dizziness.

Step R foot to R (ct 1), draw L toe along the floor toward R foot, then step on L foot across in front of R foot (ct 2) make a small outward demi-rond de jambe with R foot (prep. m'v't),

make a gentle leap on R foot to R, and immediately step on the ball of L foot across in front of R foot and close to it (ct 3), rise onto L point, turning completely around to R, while bending R foot close in front of L ankle (ct 4). During cts 1, 2 the arms are in Second Position, the trunk bending to L, the face looking down at the L toe; during cts 3, 4 the arms go to Fifth Position.

Repeat 4 or 8 times in all to R, finishing the last pirouette with both feet flat on the floor in Fifth Position, R foot in front. Repeat all to L and R alternately.

DETAILS

The secret of turning quickly and easily is to rise onto both points as if doing échappé, but lift the R foot so quickly afterwards that the appearance is of rising onto one point, yet one has the strength of rising on both. As the R foot is lifted from the floor it gives a push that helps give the impetus for turning. Of course the knee of the lifted foot should be well turned out.

When starting to turn, the head and trunk remain bent to L somewhat, the face being turned to look over L shoulder toward the audience.

THE EXERCISE

Begin at once with the turning of the preparatory exercise without any steps in between, i.e.,

using 2 cts for each turn, and making 7 turns to R (14 cts), and finishing with an assemblé to prepare to change the impetus to the L, thus: make a little leap on R foot to R, landing with the feet in Fifth Position, L foot in front (ct 15), rest (ct 16). For simplicity's sake, omit the assemblé and instead step R foot to R and point L foot forward. The arms are opened toward Second Position on each ct 1 and crost in First Position on ct 2, or used in some other way described under "Tours sur les Pointes."

There will not be time to bend the body when these turns are done fast, but the head at least should be full of action in turning.

RULES OF EXECUTION

Adhere strictly to your lines of direction.

Be sure to begin each turn with a demi-rond de jambe.

Start each turn with a leap instead of a step, to give lightness and brilliancy.

Finish each turn with the free foot placed neatly against the front of the ankle. The next demi-rond de jambe will look very pretty when started from this ankle position.

PIROUETTES SUR LE COU DE PIED

Sur les pointes

Turning on R point when moving and turning to R

These are sometimes called ankle turns, because each foot in turn is placed against the other ankle. The Aim is the same as that for the previous turning.

THE EXERCISE

2/4 or 6/8 tarantella time

Make a small demi-plié on L foot and a small outward demi-rond de jambe with R foot, then step to R on R point, simultaneously bending L foot in front of R ankle, and starting to turn to R (ct 1), step on the ball of L foot, completing the turn and finishing with R foot bent in front of L ankle (ct 2) repeat all 6 times more (cts 3-14), make a little leap on R foot to R, landing with the feet in Fifth Position, L foot in front (assemblé—ct 15); rest (ct 16). For the sake of simplicity, the L foot is sometimes bent behind the ankle instead of in front. The arms are used as in the previous exercise.

Repeat to L, R, and L.

These turns may be practiced by one pupil at a time, going in a circle or in a diagonal line, mak-

ing 16 turns, or each one doing as many as she can.

DETAILS

In this turn the weight is never on both feet, as it is for an instant in the previous exercise, and there is no leap here, since the first step is taken on the point itself. But there is a preparatory rond de jambe. The free foot should be kept very close to the supporting ankle with knee turned out and foot stretched down.

The arms are used as in the previous exercise, and the rules of execution are the same, with the few differences noted above.

TOUR ARABESQUE

A pivot turn on the point, while holding an arabesque

The turn is given here with a glissade preceding it, to provide an impetus as well as to make a graceful phrase of dancing steps.

The music may be melodious 4/4 time.

THE EXERCISE

Preparation: Stand in Fifth Position with R foot in front, and lift the arms thru First to Third Position. Step to R on the ball of R foot, and immediately step L foot in Fifth Position in front, lowering both heels to the floor (cts and, 1), step on R point to R, and turn slowly once or twice around to R on the point, the L foot being lifted backward from the hip (Fourth Aerial Position) (cts 2, 3), bring L foot down to Fifth Position behind, lowering both heels to the floor (ct 4). If the student can keep on turning on ct 4, the foot need not be lowered at all. Just before starting to turn, bring the arms to First Position, inconspicuously, then open them to Third Position again with the thought that the opening of the R arm helps to turn the body. Finish with arms in Second Position.

Repeat all to L, starting L foot and alternate R and L feet as long as desired.

RULES OF EXECUTION

Try to turn as slowly as you can, i.e., take only a little impetus, and you will not be so apt to lose your balance.

To help keep the balance, think that the shoulders turn the body.

A lifted chest will also help.

Since the beauty of the exercise is in the arabesque itself, try to take the position perfectly. There should be a curving line made by the head, trunk, and backward lifted leg, and another by the two arms. The head and trunk should be bent to L. as well as backward when turning to R. Beware of throwing the lifted arm too far back, and so spoiling the picture. Also beware of bending the arms too much. They should make curves—not angles.

Do not lean forward with head down.

Be sure to lift the leg backward from the hip—not from the knee. The knee should bend only a little or not at all.

EXERCISES PLASTIQUES

At the Center

PETITS BATTEMENTS WITH SIDEWARD BENDING

Slow waltz time

Aim: This exercise is not only for plasticity but strengthens the legs as well.

Preparation: Stand in Fifth Position with R foot behind, turned out, and raise the arms thru First to Second Position. Slide R foot to side, keeping the toes firmly on the floor, bend at the waist to R as far as possible and then still farther, to get a long stretch along the L side of the body (ct 1, 2, 3); bring R foot up to L foot in Fifth Position in front and resume an erect position of the body (ct 4, 5, 6). During cts 1, 2, 3 the arms go to Fourth Position with L arm up and the face is turned to R to look over the R shoulder at the pointed toe; during cts 4, 5, 6 the arms open to Second Position.

Repeat with L foot and continue alternating R and L feet while moving forward little by little.

Repeat the exercise moving backward little by little, starting with L foot, since it was in front at the end of the forward progression.

DETAILS

The pointings of the feet must be made with firmness and force, the toes sliding outward as if pushing something heavy along the floor. This foot must be returned to the stationary foot with a clear-cut, decisive movement, and afterwards there must be no motion whatever of adjusting the feet to a more correct Fifth Position. A motionless ending brings aplomb, i.e., clearness and sureness. If one should fail to take the position correctly with feet close together it would be better to remain in the incorrect position than to move; but it would be best of all to take a *correct* position and *hold* it. Both knees should be absolutely straight thruout the exercise, to get the full benefit of the stretching of the legs.

Altho the legs must be kept energized and strong, the upper part of the body and arms must be most relaxed, so as to move smoothly and slowly and with grace. The arms should be drawn slowly thru the air, as if the air were water and offered resistance.

DÉGAGER FORWARD AND BACK

Transferring the weight forward and backward

Aim: The twisting in this exercise makes it particularly valuable for developing plasticity.

Music: Slow, melodious 4/4 or 3/4 time.

Preparation: Point R foot in Fourth Position forward, lift the arms thru First to Third Position with R arm up, bend at the waist to R and back, and turn the shoulders so far to L that the face looks toward the audience over R shoulder.

Bend both knees considerably, being sure to turn them out, and have both feet placed flat on the floor; gradually transfer the weight forward onto R foot, straightening both knees and leaving L foot pointed backward (4 or 8 cts, according to the music used). Repeat the bending of the knees and transfer the weight back onto L foot, leaving R foot pointed forward (4 or 8 cts). During the transfer forward the arms go thru First Position to Third with L arm up and the trunk and head bend rather far to L as well as somewhat backward. When transferring the weight backward move the arms thru First Position and return to the preparatory position for this exercise.

Continue repeating all as long as desired, then, while the music pauses, reverse the position of the feet, and repeat the exercise with L foot forward and R foot back.

PAS DE BOURRÉE CHANGÉ WITH BENDING

Waltz time

Stand with R foot in Fifth Position in front and arms in Second Position, then lift R foot

sideward (prep. m'v't), step R foot across behind (ct 1), step L foot to L (ct 2), step R foot across in front (ct 3), point L foot to L (ct 4), hold (cts 5, 6), and point L foot across behind R foot and hold (cts 7-12). During ct 1, 2, 3 the arms go thru First to Second Position; during ct 4, 5, 6 they remain in Second Position, while the trunk bends so far to L and forward as to bring the L hand near to the L foot; during cts 7-12 the arms go thru Fifth and to Second Position, while the trunk is raised, then twisted and bent to R, and backward.

Repeat all, starting lift L foot sideward, and continue starting R and L feet alternately.

WALKING FORWARD, THEN BACKWARD

with arm movements

Waltz time

Stand with R foot in Fifth Position behind and arms in Second Position.

Slide R foot to side, then slide it thru First Position and forward (preparatory movements), step forward on R foot (ct 1), remain on R foot with L foot pointed backward (knee straight and foot arched), while moving the arms thru First to Third Position with L arm up, and bending the head and trunk to R (cts 2-6).

Repeat with L foot, making the preparatory movements of sliding L foot thru First to Second and Thru First to Fourth in front (all these movements being done in quick succession), then stepping forward on L foot on ct 1.

Continue alternating R and L feet, while moving forward, for 8 times in all.

Moving backward. Step back on R foot (ct 1), remain on R foot with L foot pointed forward, while bringing the arms thru First to Third Position with R arm up, and inclining the body to L and a little backward, so as to make a continuous slanting line of the trunk and forward pointed foot, and lifting the chest to give majesty to the pose.

Repeat with L foot, starting by sliding L foot thru First to Second Position, and to First and to Fourth Position behind, then stepping backward on ct 1.

When stepping either forward or backward be sure that the toe of the working foot is turned out.

BENDING BACKWARD AND FORWARD

Slow 4/4 time music

Preparation: Stand on L foot, facing forward with R foot pointed forward. Bend far backward, lifting the arms thru First to Fifth and to Second Position (cts 1-6), sway forward onto R

foot, bending R knee considerably, leaning forward so that the body continues the slanting of the L leg, and extend the L arm forward and R arm back, both palms down (cts 7, 8). Repeat 4 times in all, then do the exercise with L foot in front. Note that the backward bending is slow and the forward bending faster.

RONDS DE JAMBE PLIÉS
with arm movements

Slow waltz time music

This exercise is most valuable for improving the balance.

Preparation (see page 110) : Lift the arms thru First to Second Position. Slide R foot forward, then in a circular path far backward while bending the L supporting knee, and extending R arm forward and L arm backward, both at shoulder level (2 meas.); while keeping L knee bent and R foot extended far backward with knee straight, raise the arms thru First to Fifth Position, then lower them to Second Position, while bending the trunk somewhat backward, then far to R (3rd and 4th meas.). On the last ct of the music rise, bringing R foot up to L foot in Fifth Position behind.

Repeat, starting by transferring the weight back onto R foot, then sliding L foot backward in a circular path. Continue alternating R and

L. feet, while gradually moving backward. This exercise is not done moving forward.

VARIATION

Melodious 4/4 time music

Starting with R foot in Fifth Position in front, make a preparatory outward sliding to side, then describe 3 quick ronds de jambe forward (cts 1, 2, 3), then bend the L. supporting knee while describing a circle backward with R foot (ct 4). While keeping L. knee bent and R foot stretched back, go thru the arm and body movements of the previous exercise.

COMBINATIONS OF EXERCISES

The remainder of this book will consist of a few combinations of the exercises described in this volume. We do not pretend to give them all, since they are almost infinite in number. The ingenious teacher can invent many more for himself.

Most of these exercises should be done first at the bar and afterwards at the center as described, or alternating the feet while moving forward, then backward, when at the center.

COMBINATIONS CONTAINING PLIER AND DEMI-PLIER

Melodious 2/4 or 4/4 time music

DEMI-PLIÉ ET PETIT BATTEMENT

Starting with R foot in Fifth Position in front, bend both knees as far as possible without lifting the heels (cts 1, 2), rise (cts 3, 4), slide R foot to side (cts 5, 6), return it to Fifth Position in front (cts 7, 8). Repeat 8 times in all with R foot, then 8 times with L foot.

The exercise may be practiced closing behind, or in front and behind alternately.

DEMI-PLIÉ, PETIT BATTEMENT ET 3 PETITS RONDS DE JAMBE

Starting with R foot in Fifth Position in front, bend both knees as far as possible without lifting the heels (4 cts), straighten the knees while sliding R foot to side (cts 5-8), after making an extra prep. m'v't to side describe 3 forward circles on the floor, passing R foot thru First and Fifth Positions each time, using 2 cts for each circle, finishing in Fifth Position in front (cts 1-6), rest (cts 7, 8). Repeat all, circling backward and finishing in Fifth Position behind.

DEMI-PLIÉ ET ROND DE JAMBE PLIÉ

Starting with R foot in Fifth Position in front, bend both knees without lifting the heels from the floor (cts 1, 2), rise (cts 3, 4), after making an extra preparatory slide to side describe a circle on the floor from front to back with R foot while bending L knee (cts 5, 6), close R foot to Fifth Position behind, straightening L knee (cts 7, 8). Repeat, circling from back to front and continue circling backward and forward alternately.

DEMI-PLIÉ ET POINTE

Starting with R foot in Fifth Position in front, bend both knees a little (preparatory movement), slide R foot to side, pushing the toes along the floor with great force, and straightening the sup-

porting knee (ct 1), hold this position of the foot, keeping it strongly energized with knees straight (cts 2-7), close R foot to Fifth Position behind, bending both knees a little as a preparation for the next pointing (ct 8); repeat the sliding to side, this time closing in front, then continue closing behind and in front alternately as long as desired.

The exercise may be practiced forward and backward, but sideward is the most beneficial.

At the center alternate the feet, moving forward, then backward.

DEMI-PLIÉ, POINTE, ASSEMBLÉ

Strongly accented 2/4 time music

Starting with R foot in Fifth Position in front, bend both knees a little (ct 1), slide R foot to side while straightening both knees (ct 2), close R foot to Fifth Position behind (ct 3), rest (ct 4), repeat all, finishing in Fifth Position in front. Continue finishing behind and in front alternately for 16 times in all, then do the exercise with L foot.

PLIÉS ET PETITS BATTEMENTS

Standing in First, Third or Fifth Position, R foot in front, rise onto the points (8 cts), then bend the knees till almost sitting on the heels (cts 1-4), rise (cts 5, 6, 7), and lower the heels (ct 8). Do 4 slow petits battements to side with R foot

(using 2 cts to extend and 2 cts to close), returning to Fifth in front each time, to give a good idea of turning out the foot, or closing behind and in front alternately (16 cts). Repeat all, then do the exercise with L. foot.

PLIER ET GRAND BATTEMENT

Starting with R foot in Fifth Position in front, rise onto the points, bend the knees (4 cts), rise, then lower the heels (cts 5-8), and do 4 grands battements forward with R foot (cts 9-16). Repeat all, doing the grands battements backward, and repeat once more, doing them sideward.

Do the exercise with L. foot.

COMBINATIONS CONTAINING PETITS RONDS DE JAMBE

2/4 or 4/4 time music

THE PREPARATION

for all exercises in this group that begin with petit rond de jambe is as follows:

Stand with R foot in Fifth Position in front. Before the music begins make a demi-plié, then straighten out the knees while pointing R foot to side.

Begin each repetition of the exercise by making a preparatory slide to R with R foot, but omitting the preparatory bending.

The *preparation* for all exercises beginning petit battement is: Starting with R foot in Fifth Position in front, make a small demi-plié, then straighten both knees while sliding R foot to side on ct 1. When repeating the exercise omit the demi-plié.

PETIT ROND DE JAMBE ET PETIT BATTEMENT

with the working knee bent

Preparation (see above): Describe a circle forward, finishing in Fifth Position in front (ct 1, 2), slide R foot to side, bending the knee to bring the foot to a perpendicular position (ct 3),

and close the foot in front (ct 4). Repeat as long as desired with R foot, then with L foot.

The exercise should then be practiced backward, starting from Fifth Position behind.

PETIT ROND DE JAMBE ET POINTE

Preparation (see page 201): Slide forward, around to side, backward, and close in Fifth Position behind—a large rond de jambe on the floor (cts 1-4), point R foot to R with knee bent slightly at first, then straightened out so as to elevate and stretch the arch (ct 5, 6), close R foot to Fifth Position behind (ct 7), and rest (ct 8).

Repeat; starting, slide R foot backward.

Continue circling backward and forward alternately as long as desired, then do the exercise with L foot.

PETIT BATTEMENT ET PETIT ROND DE JAMBE

Preparation (see page 201): Slide R foot to side (ct 1), return it to original position in front (ct 2), after making a quick slide to side with R foot (prep. m'v't—ct and) do a petit rond de jambe forward, finishing in Fifth Position behind (ct 3, 4).

Repeat, doing the petit battement as before but circling backward, finishing with the foot in front.

Continue circling forward and backward alternately.

2 PETITS BATTEMENTS ET 2 PETITS RONDS DE JAMBE

Preparation (see page 201): Do 1 petit battement to side, closing in front (cts 1, 2), 1 petit battement forward, closing in front (cts 3, 4), 1 petit rond de jambe, starting forward and closing behind (cts 5, 6), repeat petit rond de jambe closing in front (cts 7, 8). Repeat all as long as desirable.

4 PETITS BATTEMENTS AND 4 PETITS RONDS DE JAMBE

Starting with R foot in Fifth Position in front, do a petit battement to side, closing in front (cts 1, 2), petit battement forward, closing in front (cts 3, 4), petit battement to side, closing behind (cts 5, 6), petit battement backward closing behind (cts 7, 8), slide to side (prep. m'v't, ct and), 1 forward petit rond de jambe closing in front (cts 9, 10), slide to side (prep. m'v't, ct and), 1 backward petit rond de jambe, closing behind (cts 11, 12), and repeat the last 4 cts (cts 13-16).

1 PETIT BATTEMENT ET 3 PETITS RONDS DE JAMBE

Preparation (see page 201): Do 1 slow petit battement to side, closing behind (cts 1-4),

slide to side quickly (prep. m'v't, ct and), make 3 backward petits ronds de jambe, finishing behind (ct 5, 6, 7), and pause (ct 8).

Repeat finishing the petit battement in front and making the rond de jambes forward, finishing in front. Continue circling forward and backward alternately.

PETIT BATTEMENT RELEVÉ ET 3 PETITS RONDS DE JAMBE

Starting with R foot in front in Fifth Position make a demi-plié (preparation—ct and), slide R foot to side straightening both knees (ct 1), lower R heel to the floor (ct 2), raise the heel (ct 3), close the foot to Fifth Position in front (ct 4), after making a preparatory slide to side describe 3 forward circles on the floor, finishing in Fifth Position in front (ct 5, 6, 7), rest (ct 8). Repeat all, but circling backward and finishing in Fifth Position behind.

Repeat all 8 times with R foot, then with L foot.

PETIT ROND DE JAMBE AND 3 QUICK PETITS BATTEMENTS

Preparation (see page 201): Make a large circle to Fifth Position behind, keeping the toes on the floor (ct and 1, 2, 3), rest (ct 4), make the extra preparatory movement of sliding R foot

out to the side (ct and), then take 3 very quick petits battements with the accent inward, the first time bringing the foot to Fifth Position behind, the second time in front, and the third time behind (ct and 5, 6, 7), rest (ct 8).

Repeat, starting the circling backward and finishing it in front.

Repeat all as many times as desired with R foot, then do the exercise with L foot.

ROND DE JAMBE PLIÉ ET PETIT BATTEMENT

Preparation (see page 201): Slide R foot forward to Fourth Position, then describe an arc backward to Fourth Position (cts 1, 2), and close in Fifth Position behind (ct 3), meanwhile keeping the toes always on the floor, and bending the supporting knee during cts 1, 2 and straightening it on ct 3, pause (ct 4). Slide R foot to side (ct 5, 6), and close R foot to Fifth Position in front (ct 7, 8). Repeat with R foot as long as desired, then with L foot.

At the Center alternate the feet, moving forward, then backward.

DEMI-PLIÉ, POINTE, ET 3 PETITS RONDS DE JAMBE

Starting with R foot in Fifth Position in front, bend both knees a little (preparatory movement), slide R foot to side with energy, straightening

both knees (ct 1), hold this sideward pointing (ct 2, 3, 4), describe 3 forward circles on the floor with R foot, passing thru First Position with each, and finishing in Fifth Position in front (ct 5, 6, 7), bend both knees a little, as a preparatory movement (ct 8). Repeat all, but making the circles backward and finishing behind.

Continue doing the exercise forward and backward alternately as long as desired.

DEMI-PLIÉ, POINTE, ET PETIT ROND DE JAMBE PLIÉ

At the center

Starting from Fifth Position with R foot behind, bend both knees a little (preparation), slide R foot to side, straightening its knee and straightening the supporting knee also (ct 1), hold (cts 2, 3, 4), slowly describe a forward circle with R foot, while bending the supporting knee, and finish with R foot in Fifth Position in front, both knees straight (cts 5-8).

Repeat with L foot and continue alternating R and L feet, while moving forward little by little; then do the exercise moving backward, circling backward and finishing with foot behind each time.

COMBINATIONS CONTAINING PETITS BATTEMENTS AND GRANDS BATTEMENTS

2/4 or 4/4 time music

THE PREPARATION

In all exercises that begin with petit battement or pointe the first execution should begin with a demi-plié on ct "and," the feet being in Fifth Position with R foot in front, then the knees should straighten out on ct 1, simultaneously with beginning the exercise.

2 SLOW AND 3 FAST PETITS BATTEMENTS

Preparation (see above): Slide R foot to side (ct 1), close it in front (ct 2), repeat all, closing it behind (cts 3, 4), after making a preparatory outward slide do 3 petits battements twice as fast, with the accent on the inward stroke, closing the foot in front, behind, and in front (ct 5, 6, 7), and rest (ct 8). Repeat, starting from this closing position (in front), and repeat all as many times as desired; then do the exercise with L foot.

Variation: This exercise may also be done making one very slow petit battement to 4 cts, and 3 fast ones (ct 5, 6, 7); rest (ct 8).

1 SLOW AND 3 FAST PETITS BATTEMENTS

Preparation (see page 207): Slide R foot to side (ct 1), return it to Fifth Position in front (ct 2), after making an extra preparatory slide to side do 3 very quick petits battements with the accent inward, closing the foot behind, in front and behind (cts and, 3, and 4).....2 meas.

Repeat with R foot as long as desired, then do the exercise with L foot.

POINT AND 3 QUICK PETITS BATTEMENTS

Preparation (see page 207): Slide R foot out sideward with the working knee bent so that the foot is placed perpendicularly (ct 1), straighten out the knee while keeping the toes as they are (cts 2, 3, 4), do 3 quick petits battements with the accent on the inward stroke, closing the foot in front, behind and in front (cts 5, 6, 7), rest (ct 8).

At the Center alternate the feet by starting with R foot behind and closing in front, behind and in front, while moving forward.

PETIT BATTEMENT AND GRAND BATTEMENT COMBINED

Preparation (see page 207): Slide R foot to side with considerable force (ct 1), hold (ct 2), lift R foot high sideward, keeping the knee straight (ct 3), and close R foot in front in Fifth

Position (ct 4). Do the exercise 8 or 16 times, then repeat with L foot. The closing may be in front and behind alternately.

Practice the exercise forward, then backward.

In Combined Directions. The exercise may be practiced sideward and forward, or sideward and backward, or forward, sideward, backward, sideward.

At the Center the exercise may be practiced in most of the forms given above, alternating the feet, while moving forward, then backward, little by little.

PETIT BATTEMENT AND GRAND BATTEMENT ALTERNATELY

Preparation (see page 207): Do a Petit Battement to side, returning the foot to Fifth Position in front (cts 1, 2), do a Grand Battement to side, returning to Fifth Position in front (cts 3, 4), and repeat all, returning the foot to Fifth Position behind each time (cts 5-8). Continue finishing behind and in front alternately as long as desired, then do the exercise with L foot.

The exercise is practiced forward and back, and in all the other forms given in the preceding exercise.

FRAPPÉ AND GRAND BATTEMENT

Preparation (see page 207): Point R foot to side twice, striking the toe against the floor with

emphasis, the knee being straight (cts 1, 2), lift R foot sideward waist-high (Second Aerial Position (ct 3), and hold this extension (ct 4). Repeat 8 times or more, then repeat with L foot.

Forward and Backward. The exercise is practiced in all directions, and in combined directions.

3 PETITS RONDS DE JAMBE ET GRAND BATTEMENT

Preparation (see page 201): Make 3 forward petits ronds de jambe with R foot, passing thru First and Fifth Positions in front each time (ct 1, 2, 3), finishing on ct 3 in Fifth Position in front; rest (ct 4), lift R foot sideward (ct 5, 6), close it to Fifth Position in the rear (ct 7) and rest (ct 8).

Repeat all, circling backward, starting with the preparatory sliding to side, as before, and finishing in Fifth Position in front.

Continue circling forward and back, alternately. Repeat as long as desired with R foot, then do the exercise with L foot.

To make the exercise more beneficial but difficult, rise onto L point when doing the grand battement.

3 PETITS RONDS DE JAMBE, DEMI-PLIÉ, GRAND BATTEMENT

Preparation (see page 201): Do 3 forward petits ronds de jambe (ct 1, 2, 3), closing on ct 3

in Fifth Position in front with the knees slightly bent; lift R foot high sideward, straightening the knee, and rising onto the ball of L foot (ct 5), hold (ct 6, 7, 8). Repeat 8 or 16 times with R foot, then do the exercise with L foot.

COMBINATIONS CONTAINING PETITS BATTEMENTS SUR LE COU DE PIED

Staccato 2/4 time music

THE PREPARATION

for all exercises starting with petits battements sur le cou de pied is as follows: Before the music begins stand in Fifth Position with R foot in front, make a demi-plié, then straighten out the knees while sliding R foot to side, and finally bend R foot in front of L ankle with knee well turned out.

PETITS BATTEMENTS SUR LE COU DE PIED ET POINTE

Preparation (see above): Make 2 quick little beats on the ankle, behind and in front, then pause (cts and, 1, 2), repeat these beatings (cts and, 3, 4), point right foot to side strongly (ct 5), hold (cts 6, 7, 8). Repeat as long as desired with R foot, then do the exercise with L foot.

The exercise should be practiced forward and back, and in combined directions. It may also be practiced twice as fast as described.

PETITS BATTEMENTS SUR LE COU DE PIED ET POINTE

Preparation (see page 207): Point R foot to side and hold (cts 1-4), make 8 groups of 2 little beats around the L ankle with R heel thus: after closing, R foot to the front of L ankle, strike R heel behind and in front in very quick succession, then pause (ct 5); repeat these 2 beats 7 times more (cts 6-12), extend R foot sideward a few inches from the floor (cts 13, 14), close in front (cts 15, 16). Repeat all as long as desired with R foot, then repeat with L foot.

Forward and Back. This exercise may be practiced with the pointing forward or back, the beating being done in the manner above.

Variation. There may be a rising onto the ball or point when making beats around the ankle, and a lowering of the heel when pointing.

POINTE ET PETITS BATTEMENTS SUR LE COU DE PIED

Preparation (see page 207): Point R foot to R (ct 1); after bending it in front of L ankle, make many quick little beats around the ankle with R heel (cts 2-7), rest (ct 8).

Repeat, starting to point from the ankle position.

Repeat as long as desired with R foot, then repeat with L foot.

PETIT BATTEMENT TENDU AND PETITS BATTEMENTS SUR LE COU DE PIED

Preparation (see page 207): Slide R foot to side with knee bent so that the foot is pointed perpendicularly (ct 1), while keeping the toes on the floor straighten out the knee (ct 2, 3, 4), and make many little beats around L ankle with R heel (cts 5-7), rest (ct 8), extend R foot sideward a little above the floor and hold (cts 9, 10), close in front (ct 11), rest (cts 12-16). Repeat as long as desired, then do the exercise with L foot.

At the Center alternate the feet by starting in Fifth Position behind and closing in front.

VARIATION

Do the above exercise more slowly, thus: point R foot to side with bent knee (ct 1), straighten the knee (ct 2-6), place R foot against the front of L ankle (ct 7), rest (ct 8), make little beats around the ankle (cts 9-14), extend R foot sideward (ct 15), and close behind (ct 16).

2 PETITS BATTEMENTS DÉGAGÉS ET PETITS BATTEMENTS SUR LE COU DE PIED

Starting with R foot in Fifth Position in front, bend both knees a little with feet flat on the floor (ct and), extend R foot to side a few inches from the floor, simultaneously straightening L knee (ct 1), return to the starting position (ct 2), ex-

tend R foot to side again (ct 3), bend it in front of L ankle with knee turned out, and simultaneously rise onto the ball or point of L foot (ct 4), make many little beats around L ankle with R heel (ct 5, 6), extend R foot to side (ct 7), close it to L foot in Fifth Position behind, and lower both heels to the floor, bending the knees a little, preparatory to repeating the exercise (ct 8).

Repeat with R foot as long as desired, then do the exercise with L foot.

2 BATTEMENTS FRAPPÉS ET BATTU

Preparation: Standing with R foot in Fifth Position in front make a demi-plié and rise, placing R foot against the front of L ankle. Strike R toe against the floor at the side twice (cts 1, 2), strike R foot against the front of L ankle, simultaneously rising onto the ball (or point) of L foot (ct 3), rest (ct 4). Repeat 8 times or more with R foot, lowering L heel when starting each execution, then do the exercise with L foot.

BATTEMENTS FRAPPÉS ET BATTUS

Preparation (see page 207): Point R foot to side twice with considerable force (ct 1, 2), close R foot to the front of L ankle (ct 3), make little beats around the ankle with R heel (cts 4, 5), extend R foot to side a few inches from the floor

(ct 6), close R foot to Fifth Position in front (ct 7), rest (ct 8).

Repeat as long as desired with R foot, then repeat with L foot.

The exercise may be practiced at the center, starting R and L feet alternately while moving forward little by little.

BATTEMENTS FRAPPÉS ET BATTUS

Preparation (see page 207): Slide R foot out sideward (ct 1, 2), tap the floor twice at the side with R point, keeping the knee straight (ct 3, 4), place R foot firmly against the front of L ankle and hold it there for a moment (ct 5, 6), make many little beats with R foot in front and behind the L ankle, moving R foot in and out at the knee-joint in doing so (cts 7-12), extend R foot sideward (cts 13, 14), close R foot in front (cts 15, 16).

Repeat 3 or 7 times more with R foot, then repeat an equal number of times with L foot.

At the Center the exercise may be repeated as described above, or alternating R and L feet, moving forward, then backward, little by little.

PETIT BATTEMENT, ROND DE JAMBE ET PETITS BATTEMENTS SUR LE COU DE PIED

Starting with R foot in Fifth Position in front, do a petit battement to side closing in front (cts

1, 2), extend the foot to side a few inches above the floor (prep. m'v't, ct and), make a small circle forward in the air, finishing with the foot placed against the front of the ankle (cts 3, 4), make small beatings on the ankle, alternately back and front (ct 5), extend the foot to side a little above the floor (ct 6), and close behind in Fifth Position (ct 7), rest (ct 8).

PETIT ROND DE JAMBE PLIÉ, PETIT BATTEMENT, ET PETITS BATTEMENTS SUR LE COU DE PIED

Preparation (see page 201): Describe a circle from front to back, keeping the toes on the floor, bending the supporting knee and finishing in Fifth Position behind, with both knees straight (cts 1-4), slide R foot to side (cts 5, 6), bend R foot in front of L ankle, rising onto the ball or point of L foot (cts 7, 8), make many little beats around the ankle (cts 9-14), extend R foot to side a little above the floor (ct 15), close R foot to Fifth Position in front, lowering both heels to the floor (ct 16). Repeat as long as desired with R foot, then with L foot.

The exercise may be practiced circling backward, or forward and backward alternately.

COMBINATIONS CONTAINING DÉVELOPPÉS AND GRANDS RONDS DE JAMBE

PETIT BATTEMENT DÉGAGÉ, DÉVELOPPÉ

Melodious, smooth 4/4 or 2/4 time music

Starting with R foot in Fifth Position in front, bend both knees slightly (ct 1), slide R foot to side, then lift it a little above the floor, while straightening both knees (ct 2), lift R knee sideward, while rising onto the ball of L foot (ct 3), hold (ct 4); slowly straighten R foot out sideward, waist-high (cts 5-8). Repeat as long as desired with R foot, then repeat with L foot.

DEMI-PLIÉ, POINTE, DÉVELOPPÉ

This is a variation of the previous exercise.

Starting with R foot in Fifth Position in front, bend both knees a little (preparatory movement), point R foot to side, straightening the supporting knee (ct 1), hold (ct 2), lift R knee sideward with foot near to the supporting knee (ct 3, 4), stretch R foot out sideward (ct 5, 6, 7), rising onto L point on ct 7, and close R foot behind in Fifth Position, finishing with both feet flat on the floor (ct 8).

Repeat as long as desired, then do the exercise with L foot.

At the Center move forward (then backward), starting with R and L feet alternately, closing in front when moving forward and vice versa.

3 PETITS RONDS DE JAMBE ET DÉVELOPPÉ

Preparation (see page 201): Describe 3 forward circles on the floor with R foot, finishing in Fifth Position in front (cts 1-6), lift R knee sideward with foot near the supporting knee, while rising onto the ball or point of L foot (cts 7, 8), slowly straighten R foot out sideward, waist-high (cts 9-14), close R foot to Fifth Position in front, lowering both heels to the floor (cts 15, 16). Repeat 8 times with R foot, then with L foot.

This exercise may be practiced extending the foot in any direction.

FLEXER LE GENOU TWICE ET DÉVELOPPÉ

6/8 or quick waltz time

Starting with R foot in Fifth Position in front, rise onto the ball (or point) of L foot, lifting R knee high sideward with foot near the supporting knee (ct 1), lower L heel, bringing R foot down to Fifth Position behind (ct 2), repeat all, finishing with R foot in front (ct 3, 4); rise onto L ball (or point) while lifting R knee sideward as be-

fore (on ct 5), then very slowly extending R foot sideward, waist-high, straightening out the knee (ct 6, 7), bring R foot down to Fifth Position in front, keeping the knee straight and lowering both heels to the floor (ct 8).

Repeat 4 or 8 times with R foot, then repeat with L foot.

Variation. The exercise may be done with flexer le genou only once to give more time for développé.

2 GRANDS RONDS DE JAMBE AND 4 TEMPS DE CUISSE

At the bar or center
6/8 or 2/4 time music

Starting with R foot in Fifth Position behind, lift R foot sideward (prep. m'v't) describe a forward circle in the air with R foot, finishing in Fifth Position behind (cts 1, 2), repeat all (cts 3, 4), swing R leg high forward with a free motion at the hip (ct 5), swing it high backward (ct 6), swing it forward and backward again (cts 7, 8). Repeat all 3 or 7 times more, starting each execution by swinging the foot forward, without first closing to Fifth Position.

Do the exercise 8 or more times with L foot.

7 LITTLE RONDS DE JAMBE FROM THE KNEE DOWN AND DÉVELOPPÉ

Melodious 4/4 time music

Preparation: Starting with R foot in Fifth Position in front, make a demi-plié, then straighten L knee, while pointing R foot forward, then lifting R knee sideward with the lower leg extended downward perpendicularly. Describe 7 little forward circles, moving the leg from the knee down (7 cts), rest (ct 8), very slowly extend R foot forward, waist-high, straightening out the knee (8 cts). Repeat the 7 forward circles and rest as above (8 cts), extend the foot sideward, waist-high (8 cts). Describe 7 little circles backward from the knee down and rest (8 cts), extend the foot backward as high as possible (8 cts). Describe 7 little circles forward and rest (8 cts), extend the foot sideward (8 cts). Note that the circling is done backward only when the leg is to be extended backward. The knee should always have the same sideward lifted position no matter in what direction the extension is to be.

The exercise is done 4 times or more with R foot, then with L foot.

Variation: Do the above exercise circling 3 times (3 cts), resting on ct 4, then extending the foot during cts 5-8.

GRAND ROND DE JAMBE ET BATTUS

Melodious 4/4 time music

The preparation is the same as for the previous exercise. Describe a forward circle with R foot, waist-high, finishing with the foot bent under as in the starting position (cts 1-4), make many little beats with R foot against the inside of L knee (cts 5-8). Repeat 7 times more with R foot, then do the exercise with L foot.

Practice the exercise circling backward.

Practice it circling forward and backward alternately.

PETITS BATTEMENTS SUR LE COU DE PIED ET GRAND ROND DE JAMBE

2/4 or 4/4 time music

Preparation (see page 212): Make many little beats around L ankle with R foot (8 cts), after lifting R foot higher, so that it is near L knee, describe a forward grand rond de jambe with R foot (8 cts), make many little beats against L knee with R foot (cts 1-14), lift R foot sideward, then close it to Fifth Position in front (cts 15, 16). Repeat with R foot, then do the exercise with L foot.

Practice the exercise circling backward.

COMBINATIONS CONTAINING ÉCHAPPÉS SUR LES POINTES

Strongly accented 2/4 time music

DEMI-PLIER ET ÉCHAPPÉ CHANGÉ

Starting with R foot in Fifth Position in front, bending both knees without lifting the heels from the floor (4 cts), rise (cts 5-8), rise onto both points (cts 9-12), lower the heels, having interchanged the position of the feet (ct 13-16). Repeat as long as desired.

1 PETIT BATTEMENT ET 1 ÉCHAPPÉ

Starting with R foot in front in Fifth Position slide R foot to side (ct 1), and return it to Fifth Position behind (ct 2), rise onto the points (ct 3), and lower the heels, having interchanged the position of the feet so that R foot is now in front (ct 4). Repeat all 8 or 16 times, then do the exercise with L foot.

2 PETITS BATTEMENTS ET 1 ÉCHAPPÉ

At the bar

Starting with R foot in Fifth Position, in front, make a demi-plié, then straighten the knees, sliding R foot to side (ct and, 1), close it in Fifth Position in front (ct 2), slide it to side (ct 3), close in Fifth Position behind (ct 4), rise onto

both points (ct 5), hold (ct 6, 7), lower the heels (ct 8).

Repeat as long as desired with R foot, then do the exercise with L foot.

At the center

Slide R foot to side (ct 1), close in front (ct 2), repeat with L foot (ct 3, 4), rise onto the points (ct 5, 6, 7), and lower the heels (ct 8).

Continue starting R and L feet alternately as long as desired.

PETITS BATTEMENTS ET ÉCHAPPÉS

1 petit battement to side, closing in front (cts 1, 2), rise onto the points with the feet separated (échappé) (ct 3), lower the heels with the feet in the same position (ct 4), 1 petit battement forward, closing in front (cts 5, 6), rise onto the points (ct 7), lower the heels without changing the position of the feet (ct 8). 1 petit battement to side, closing behind (cts 9, 10), rise and sink (cts 11, 12), 1 petit battement backward, closing behind (cts 13, 14), and rise and sink (cts 15, 16).

Repeat several times, then face in opposite direction so as to use the other foot for petit battement.

2 BATTEMENTS FRAPPÉS ET 2 ÉCHAPPÉS

Preparation (see page 207): Point R toe to R twice with considerable force (ct 1, 2), bring R

foot back to Fifth Position in front, both soles being flat on the floor (ct 3), rest (ct 4), rise onto the points (ct 5), lower the heels with feet in Fifth Position as before (ct 6), and repeat this rising (ct 7, 8).

Repeat as long as desired with R foot, then repeat the exercise with L foot.

PETIT BATTEMENT RELEVÉ, 2 ÉCHAPPÉS

Starting with R foot in Fifth Position in front, slide R foot to side (ct 1), lower R heel (ct 2), raise R heel (ct 3), close R foot to Fifth Position behind (ct 4), rise onto the points (ct 5), lower the heels (ct 6), and repeat this rising (ct 7, 8).

Repeat, closing R foot in front.

Repeat all, starting R foot as long as desired, then do the exercise with L foot.

ROND DE JAMBE PLIÉ, ÉCHAPPÉ CHANGÉ

Start with R foot in Fifth Position in front. Describe a circle to Fifth Position behind with R foot, keeping the toes on the floor and bending the supporting knee (ct 1, 2, 3), pause (ct 4), rise onto the points (ct 5, 6), and lower the heels, having interchanged the position of the feet (ct 7, 8). Repeat 8 or more times, starting with R foot, then face in the opposite direction and repeat an equal number of times with L foot.

The exercise may be practiced circling backward.

3 PETITS RONDS DE JAMBE, 1 PETIT BATTEMENT, 2 ÉCHAPPÉS

Beginning with R foot in Fifth Position in front, do 3 forward petits ronds de jambe with R foot, starting with a preparatory pointing to side (ct 1, 2, 3), finishing in Fifth Position in front on ct 3, hold (ct 4), slide R foot to side (ct 5, 6), close R foot behind (ct 7, 8), and rise onto the points twice, interchanging the position of the feet each time (cts 8-16). Repeat 8 or 16 times, then do the exercise with L foot.

This exercise may be practiced circling backward, starting with the foot behind, or circling forward and backward alternately.

3 PETITS RONDS DE JAMBE, 1 PETIT BATTEMENT, 3 ÉCHAPPÉS, POINTE

Starting with R foot in Fifth Position in front, make a preparatory sliding to side, then describe 3 circles forward on the floor, finishing in Fifth Position in front (ct 1, 2, 3), rest (ct 4), slide R foot to side and rest (cts 5, 6), return it to Fifth Position in front and rest (cts 7, 8), rise onto the points (ct 9), lower the heels with the position of the feet interchanged (ct 10), repeat this rising twice more (cts 11-14), lower L heel to the floor

while pointing R foot to side (ct 15), rest (ct 16).

Repeat the exercise doing the circling backward, and continue doing it forward and backward alternately.

3 PETITS RONDS DE JAMBE ET 2 ÉCHAPPÉS CHANGÉS

At the Bar. Starting with R foot in Fifth Position in front, do a preparatory slide to side, then describe 3 forward circles on the floor, finishing in Fifth Position in front (ct 1, 2, 3), rest (ct 4), rise onto the points (ct 5), lower the heels with the position of the feet interchanged (ct 6), and repeat this rising (cts 7, 8). Repeat as many times as desired, then repeat doing the circling backward, finishing behind. Do the exercise with L foot.

At the Center. Do the exercise alternating the feet, circling forward and finishing in front while moving forward, and vice versa when moving backward.

7 PETITS RONDS DE JAMBE, 4 ÉCHAPPÉS

Stand with R foot in Fifth Position in front, then slide R foot to side (preparatory movement), describe 7 quick petits ronds de jambe forward, finishing in Fifth Position in front (7 cts), rest (ct 8), rise onto the points (ct 9), lower the heels, having interchanged the position of the feet (ct

10), and repeat this rising 3 times more (cts 11-16).

Repeat all, doing the circling backward, finishing in Fifth Position behind (16 cts). Continue doing the exercise forward and backward alternately; then do the exercise with L foot.

PETITS BATTEMENTS SUR LE COU DE PIED ET ÉCHAPPÉS

Preparation (see page 212): Make many quick little beats around the ankle with R heel (cts 1-6), point R toe to R rather forcibly (ct 7), close R foot to L foot in Fifth Position behind (ct 8), rise onto both points (ct 9), lower the heels (ct 10), and repeat this rising twice more (ct 11-14), extend R foot sideward and close in front of L ankle (cts 15, 16).

Repeat, starting R foot, as many times as desired, then do the exercise with L foot.

PETITS BATTEMENTS SUR LE COU DE PIED ET ÉCHAPPÉS

To be practiced at the center

Preparation (see page 207): Point R foot to R and hold (cts 1, 2), make many little beats around L ankle with R heel (cts 3-6), point R foot to side again (ct 7), close it to Fifth Position in front (ct 8), rise onto both points (ct 9), lower the heels (ct 10), repeat this

rising twice more (cts 11-14), rise onto L. point, bending R foot in front of L. ankle (ct 15), and lower both heels to the floor, R foot being in Fifth Position in front (ct 16).

Repeat all, starting L. foot, and continue starting R and L. feet alternately while moving forward little by little.

PAS DE BOURRÉE CHANGÉ ET ÉCHAPPÉ

At the bar or center

2/4 time music

Before the music starts stand with the feet in Fifth Position, R foot in front, make a demi-plié and rise, sliding R foot to side, then bending it behind L. ankle. Take 3 very short steps to L. thus: step R foot behind L. foot (ct 1), step L. foot to L. (ct and), step R foot in front of L. foot in Fifth Position (ct 2), rise onto the points (ct 3), and lower the heels without changing the position of the feet (ct 4). If practiced at the center, during cts 1, 2 the arms are in Second Position and during cts 3, 4 in Fifth Position, at which time the shoulders should face partially to L., the trunk and head being twisted and bent to R a little.

Repeat starting step L. foot across behind, moving to R (cts 5-8). Continue starting R and L. feet alternately as long as desired.

This exercise may be made more difficult by taking the first 2 steps of pas de Bourrée on the points.

2 PAS DE BOURRÉE CHANGÉS ET 2 ÉCHAPPÉS

At the bar or center

6/8 tarantella time music

One or both hands may hold the bar. The preparation is the same as for the previous exercise. Do 3 little steps thus: step on R point across behind L foot (ct 1), step on L point to L (ct and), step on the ball of R foot across in front of L foot, simultaneously lifting L foot behind R ankle (ct 2), repeat all, starting step L foot across behind, and finishing in Fifth Sole Position (cts 3, and, 4), rise onto both points (ct 5), lower the heels, interchanging the position of the feet (ct 6), and repeat this rising (cts 7, 8). Repeat all 8 or 16 times, starting R foot always.

COMBINATIONS CONTAINING RELEVÉS SUR LA POINTE

PETITS BATTEMENTS ET FLEXER LE GENOU

2/4 or 6/8 time music

Preparation (see page 207): Slide R foot to side (ct 1), bring it to Fifth Position in front (ct 2), slide it forward (ct 3), return it to Fifth Position in front (ct 4), rise onto L point, simultaneously lifting R knee high sideward with foot close to the supporting knee (ct 5), hold (ct 6, 7), lower the foot to Fifth Position behind (ct 8).

Repeat as long as desired with R foot, then do the exercise with L foot.

Be sure to make the movement of rising onto the point and lifting the knee very clear-cut and decisive. There should be no extra motions whatever of either foot in taking the position, and afterward it should be held absolutely motionless.

FRAPPÉ RELEVÉ

2/4 time music

Preparation (see page 207): Point R toe to side twice with considerable force (cts 1, 2), bend it close behind L ankle with knee turned out, and simultaneously rise onto L point (ct 3), hold

(ct 4), extend R foot to side (cts 5, 6), close it to Fifth Position in front, lowering both heels to the floor (cts 7, 8).

Repeat with R foot as long as desirable, then do the exercise with L foot.

2 PETITS RONDS DE JAMBE AND RELEVÉ SUR LA POINTE

2/4 or 4/4 time music

Starting with R foot in front slide R foot to side (prep. m'v't), describe 3 little forward circles on the floor, finishing in Fifth Position in front (cts 1, 2, 3), rest (ct 4), rise onto L point lifting R knee sideward and hold (cts 5, 6, 7), close in front lowering the heels to the floor (ct 8). Repeat 8 times or more with R foot, then with L foot.

The exercise may be done circling backward.

PLIÉ ROND DE JAMBE, RELEVÉ, ET PETITS BATTEMENTS SUR LE COU DE PIED

Starting with R foot in Fifth Position in front, describe a circle on the floor with the toes, from front to Fourth Position behind, while bending the supporting knee (cts 1-4), suddenly rise onto L point (or ball), placing R foot against the back of L ankle (ct 5), hold (cts 6, 7, 8), remaining on the L point make many little beats around the

ankle with R foot (cts 9-14), extend R foot sideward a little above the floor (ct 15), close R foot in Fifth Position in front, lower both heels to the floor (ct 16). Repeat 4 times or more with R foot, then the same number of times with L foot.

The exercise may also be practiced circling backward, or circling forward and backward alternately.

PLIÉ ROND DE JAMBE ET RELEVÉ SUR LA POINTE

Slow, melodious 4/4 or 2/4 time music

Starting with R foot in Fifth Position in front, describe a large circle on the floor with R foot, from front to back, while bending the supporting knee (cts 1-4); while keeping L knee bent and R foot stretched far back, the arch resting against the floor, bend far back at the waist (cts 5-8), suddenly straighten L knee and rise onto L point, lifting R foot high backward with knee straight, then hold this position (cts 9-12); remaining on L point bend R foot under, bringing it near to L knee, then extend R foot forward (développé—cts 13, 14, 15); bring R foot down to Fifth Position in front, lowering both heels to the floor (ct 16). During cts 1-2 the R arm remains in Second Position; during cts 3-4 it goes to First Position with palm down; during cts 5-8 it is lifted

to Fifth Position; it remains there during cts 9-12, and is lowered to Second Position during cts 12-16.

The exercise may be repeated with R foot, then done twice with L foot.

PAS DE BOURRÉE CHANGÉ ET RELEVÉS SUR LES POINTES

At the bar or center

2/4, 6/8 or waltz time

Face the bar, holding it with both hands. Preparation: standing in Fifth Position, R foot in front, make a demi-plié and straighten the knees, lifting R foot sideward. Take 3 very short steps on the balls of the feet, thus: step R foot across behind L foot (ct 1), step L foot to L (ct 2), step R foot across in front of L foot (ct 3), pause (ct 4), step L foot to L and immediately rise onto the point, R foot being lifted backward from the hip (Fourth Aerial Position) (ct 5), lower L heel (ct 6), and repeat this rising (ct 7), step on R foot, lifting L foot sideward (ct 8).

After making a quick change of weight, repeat the exercise, starting step L foot across behind R foot.

When practicing the exercise at the center the arms should go thru First to Second Position

when doing pas de Bourrée, and to Third Position Amplified with L. arm up when rising onto L. point and vice versa.

2 PAS DE BOURRÉE CHANGÉS ET 2 RELEVÉS

2/4 time music

This is the same as the previous exercise except that here 2 pas de Bourrée are done to the time taken for one before.

Step R foot across behind (ct 1), step L. foot to L. (ct and), step R foot across in front (ct 2), repeat starting L. foot (ct 3, and, 4), and rise onto R point twice (ct 5-8).

Repeat, starting L. foot, and continue starting R and L. feet alternately as long as desired.

ÉCHAPPÉS ET RELEVÉS SUR LES POINTES

At the center

Music: Sharply accented 2/4 or 6/8 time

ÉCHAPPÉS ET RELEVÉS ALTERNATIFS

Starting with R foot in Fifth Position in front rise onto the points and lower the heels without changing the position of the feet (cts 1, 2), rise onto L point, bending R foot behind L ankle (ct 3), lower both heels to the floor in Fifth Position with L foot in front (ct 4). On ct 3 the shoulders turn somewhat to R. Both hands hold the skirt.

Repeat all bending L foot behind, and continue lifting R and L feet alternately, while moving backwards little by little.

3 ÉCHAPPÉS SIMPLES AND 1 ÉCHAPPÉ CHANGÉ

This exercise may be practiced holding the bar with both hands or at the center. In the latter case there may be a slight turning of the shoulders from side to side, as follows: Start with R foot in front and shoulders facing a little to R. Maintain this position for the 3 simple échappés,

then turn the shoulders a little to L when doing échappé changé. Both hands hold the skirt.

2 ÉCHAPPÉS SIMPLES AND 2 CHANGÉS

In this case the shoulders should face forward all the time.

ÉCHAPPÉS FORWARD AND BACK

Do 8 échappés changés, moving forward little by little, and repeat the same moving backward.

RELEVÉS ALTERNATIFS

Sur les pointes

At the center

When used in a dance these steps are executed moving backwards only, but when practiced as an exercise it is well to do them moving forward too.

Starting with R foot in Fifth Position in front, bend both knees slightly, rise onto both points and instantly afterward lift R foot close behind L leg, calf-high, with knee turned out sideward (ct 1), lower the heels with R foot behind, repeat all, lifting L foot backward (cts 3, 4). During cts 1, 2 the shoulders turn to R, the trunk bending to R, and during cts 3, 4 this position is reversed. Both hands hold the skirt. An equally

charming effect is produced by bending to L when standing on L point, and vice versa.

Repeat, moving backward as long as desired, then do the exercise moving forward, starting with R foot in Fifth Position behind, then bending it in front.

RELEVÉS BATTEMENTS SUR LES POINTES AU QUATRIEME, EN AVANT ET EN ARRIÈRE

At the center

Rise onto R point while swinging L foot forward (ct 1), lower R heel (ct and), rise onto R point, swinging L foot backward (ct 2), and lower R heel (ct and). Have the arms in Third Position Amplified, R up. Repeat 4 times in all, then do the exercise on L foot.

When rising on R point the dancer should be facing diagonally forward R, and vice versa.

ÉCHAPPÉS EN TOURNANT

Starting with R foot in Fifth Position in front, bend both knees a little, then rise onto both points and making about an eighth of a turn to R (ct 1), lower the heels in the same position (ct 2), repeat 7 times more, turning in place to R little by little, and keeping R foot in front always (cts 3-16). Both hands hold the skirt.

This turning may be done to the L, keeping L foot in front always.

The exercise should also be practiced making a complete turn with 4 échappés.

2 ÉCHAPPÉS SIMPLES, AND 2 RELEVÉS

Sur les pointes

Starting with R foot in front do 2 échappés without changing the position of the feet (cts 1-4), rise onto L point, bending R foot behind L ankle or calf (ct 5), lower both heels to Fifth Position with L foot in front (ct 6), repeat these last 2 cts, rising onto R point and bending L foot behind (cts 7-8). Repeat all as many times as desired. Whenever lifting L foot in front turn the shoulders a little to L, and vice versa.

4 ÉCHAPPÉS CHANGÉS AND 4 ALTERNATING RELEVÉS

Starting with R foot in Fifth Position behind, do 4 échappes changés moving forward (8 cts), bend R foot in front of L foot, calf-high, while rising onto L point (ct 9), lower both heels to the floor, R foot being in Fifth Position in front (ct 10), bend L foot in front of R ankle while rising onto R point (ct 11), lower the heels with

L foot in front (ct 12), repeat the last 4 cts (cts 13-16). Repeat all, continuing to move forward, then do the exercise moving backward, but continuing to bend the foot in front.

MORE EXERCISES AT THE CENTER

1 GLISSADE, CHANGEMENT DE PIEDS ET BOURRÉE À TERRE

Sur les pointes

2/4 or 6/8 time music

Starting with R foot in Fifth Position in front, rise onto the ball of L foot while sliding R foot to R (preparatory movements), transfer the weight to R foot (ct 1), bring L foot to R foot in Fifth Position in front, lowering both heels to the floor (ct 2), jump straight upward from both feet and land with their positions interchanged (ct 3), rise onto both points (ct 4), move sideward to R with many little steps on the points (cts 5, 6, 7), stand on R point with L foot lifted backward (ct 8). During cts 1, 2 the arms are in Third Position with R arm up; during cts 3, 4 in Second Position; and during cts 5-8 they go thru First to Third Position with R arm up.

Repeat all to L, starting L foot and continue starting R and L feet alternately for as long as desired.

3 PAS DE BOURRÉE CHANGÉS ET 1 ÉCHAPPÉ

6/8 or 2/4 time music

Starting with R foot in Fifth Position in front, slide R foot to side, lifting it a few inches from the floor (preparatory movement), step on R point across behind L foot, step on L point to L, step on the ball of R foot across in front of L foot, while bending L foot behind R ankle (cts 1, and, 2), repeat all twice more, starting L and R feet (cts 3-6), rise onto both points (ct 7), lower the heels without changing the position of the feet (ct 8). During the 3 pas de Bourrées the arms are used in Third Position from side to side, the L arm being lifted first, the trunk and head bending to R, L and R, and the shoulders turning a little from side to side. On the échappé the arms are lifted to Fifth Position, while the trunk remains as it is, i. e., facing a little to L and bending to R.

Repeat all, starting R and L feet alternately, and beginning each execution with a quick preparatory sideward lifting of the foot.

2 PAS DE BOURRÉE CHANGÉS, TOUR OUVERT

2/4 time music

Starting with R foot in Fifth Position in front and arms in Second Position, bend both knees

a little, then straighten them out, lifting R foot sideward (preparation), step on R point across behind, L point to L and on the ball of R foot across in front, finishing with L foot bent behind R ankle (cts, and 1, and, 2), repeat, starting L foot (cts 3, and, 4), swing R foot backward in a large half-circle in the air, while hopping on L foot, then step R foot across behind L foot and close to it, turn completely around to R on the balls of both feet, finishing with R foot lifted forward (cts 5, 6), step diagonally forward R on R point, with L foot lifted backward and hold (cts 7, 8). During cts 1-4 the arms remain in Second Position; during cts 5, 6 they are in Fourth Position, R up, the trunk and head bending to L and back; during cts 7, 8 the arms are in Third Position Amplified, R up.

Repeat all, starting L foot and continue starting R and L feet alternately.

GLISSADE, ASSEMBLÉ, ÉCHAPPÉ

2/4 or 6/8 time music

Preparation: Standing with R foot in Fifth Position in front, raise the arms thru First to Third Position. Rise onto the balls of the feet, slide on R foot to R, then bring L foot up to it in Fifth Position in front, lowering both heels to the floor (cts 1, 2), hop gently on L foot, while

swinging R foot forward in a half-circle in the air, and land on both feet in Fifth Position with R foot in front (cts 3, 4), rise onto the points (cts 5, 6), and lower the heels (cts 7, 8). The arms are used in Third Position with R up and the reverse, and in Fifth and in Second Positions.

Repeat, starting R and L feet alternately as long as desired.

ÉCHAPPÉ ET TOUR SUR LES POINTES

Starting from Fifth Position with R foot in front rise onto the points (ct 1), lower the heels without changing the position of the feet (ct 2), after making a little demi-rond de jambe with R foot, leap on R foot to R, step L foot across over R foot, rise onto the points and turn completely around to R (ct 3), lower the heels in Fifth Position with R foot in front (ct 4). Repeat all 3 or 7 times more to R, then an equal number of times to L, and repeat all if desirable.

2 ÉCHAPPÉS ET 2 TOURS SUR LES POINTES

Do 2 échappés changés, 2 tours sur les pointes to R and repeat all 3 times more to R, then repeat all, moving to L.

2 TOURS SUR LES POINTES ET BOURRÉE À TERRE

2/4 or Waltz time

Do 2 tours sur les pointes as above, moving to R, starting R foot (2 meas.); continue moving to R, with little steps on the points, the feet being crossed, finishing on the last ct standing on R point with L foot lifted backward or, for simplicity's sake, finishing in Fifth Position on the soles of both feet (2 meas.). The arms are used in Second and crossed First Position. When turning, then, go thru First to Third Position, R up.

Repeat all to L and R alternately.

3 TOURS SUR LES POINTES ET POINTE

2/4 or Waltz time

Do 3 tours sur les pointes as above to R starting R foot (3 meas.), step R foot to R and point L toe across in front (4 meas.). The arms are used in Second and a crossed First Position when turning, and when pointing are in Third Position, R up, the trunk and head bending to L. Repeat, starting L foot to L and continue starting R and L feet alternately.

BALANCÉ EN AVANT ET EN ARRIÈRRE

Sur les pointes

Rise onto the points, the feet being in Fifth Position with R foot in front. Step forward on

R point bending L foot close behind R foot, calf-high, with knee turned out (cts 1, 2), step back on L point, bending R foot close in front of L foot, calf-high with knee turned out (cts 3, 4). Both hands hold the skirt and the trunk and head bend to L and to R.

Repeat 8 times in all, then after a pause, do the exercise with L foot forward and R foot back.

2 PAS DE BOURRÉE CHANGÉS AND STEP ON ONE POINT

Do pas de Bourrée changé starting step R foot across behind, taking the first 2 steps on the points and the third on the ball (ct 1, and, 2), repeat L foot (cts 3, and, 4), step diagonally forward on R foot with L foot lifted backward (ct 5), hold this position (cts 6, 7, 8). During cts 1, 2 the arms are in Third Position, L up, the trunk bending to R during cts 3, 4 this position reversed, and on ct 5 is reversed again, but the R arm is then in Amplified Third Position.

Repeat all, starting L and R feet alternately.

1 POLKA, POINT, 2 ÉCHAPPÉS

Do a polka step diagonally forward R on the balls of the feet, starting R foot (cts 1, and, 2), point L toe to L (ct 3), close L foot to R foot in Fifth Position in front (ct 4), do 2 échappés

without changing the position of the feet (cts 5-8).

Repeat 3 times more, starting L, and R feet alternately, moving forward in a zigzag.

Repeat all moving backwards in a zigzag.

PAS DE BOURRÉE COUPÉ ET 2 PIROUETTES

2/4 time music

Preparation: Stand in Fifth Position, R foot in front, facing diagonally forward L, with arms in Second Position. Bend L knee a little, while lifting R foot forward (preparatory movement), bring R foot down to L foot, rise onto the points, and take several little steps in place on the points (cts 1, and,), drop onto the ball of R foot, lifting L foot backward (ct 2), bring L foot down to R foot, and repeat the little steps on the points (ct 3), drop onto the ball of L foot, lifting R foot forward (ct 4), and do 2 pirouettes on the points to R, starting each with a demi-rond de jambe with R foot (cts 5-8). Finish the second turn with the weight on R foot and L foot pointed forward. During cts 1, 2 the R arm swings inward to First Position, the trunk bending to R and forward; during ct 3, 4 the R arm opens to Second Position, the trunk bending to L and back a little; during each turn the arms go from Second to Fifth Position, the trunk bending to L and

back, and the face looking toward audience over L shoulder. Finish with arms in Lateral Position to R and trunk bending to L.

Repeat to L, starting L foot, and continue alternating R and L feet as long as desired.

POLKA, BRISÉ, RELEVÉ

Polka music

Do a polka step diagonally forward R on the balls of the feet (cts 1, and, 2), step L foot across in front of R foot (ct 3), hop high on L foot, striking the calves of the legs together in the air, the legs being well turned out (ct 4), step diagonally forward R on R foot, and instantly rise onto the point with L foot lifted high backward (ct 5), lower the heel of R foot (ct 6), and repeat this rising and lowering while keeping L foot lifted backward (cts 7, 8). The arms are used in Lateral Position to R, in Fifth Position and in Third Position, R up.

Repeat to L, starting L foot, and continue alternating R and L feet as long as desired.

JETÉ AND PETITS BATTEMENTS SUR LE COU DE PIED

At the center

2/4 or 6/8 time music

Starting with R foot in Fifth Position behind, leap on R foot to R (ct 1), make many little

beats with L foot around R ankle, and finish with L foot extended sideward (ct 2), repeat to L (cts 3, 4) and continue alternating as long as desired. Whenever leaping to R the trunk bends to L, the arms being in Lateral Position to R, and whenever leaping to L this position is reversed.

THE SAME WITH BOURRÉE CHANGÉ AND RELEVÉ SUR LA POINTE ADDED

Do the above exercise to R (cts 1, 2), step L foot across behind R foot, step R foot to R, and step L foot across in front of R foot (cts 3, and, 4), step on R point to R (ct 5), lower the heel (ct 6), repeat this rising (cts 7, 8). The arms are used in Lateral Position to R at first, then they open to Second Position, then go to Third Position with R arm up.

Repeat to L, starting L foot and continue alternating as long as desired.

THE SAME WITH 2 PIROUETTES ADDED

Do the first 4 counts of the preceding exercise, then continue moving to R with 2 pirouettes to R, each time turning on both points for an instant, finishing on L point with R foot bent in front of L ankle (cts 5-8).

Repeat 4 times in all to R, finish the last

pirouette with the feet in Fifth Position, then repeat all to L.

ENTRECHAT À QUATRE AND ÉCHAPPÉ SUR LES POINTES

Strongly accented 2/4 or 6/8 time music

Entrechat (to be described fully in a later volume) is a jumping straight upward from both feet, and interchanging their position at least twice while in the air. When the changing is done only twice the movement is called entrechat à quatre. In these present exercises only this variety of entrechat will be used.

Standing with R foot in Fifth Position in front, make a preparatory demi-plié, spring up into the air, interchange the position of the feet twice (i. e., forward and back) and land in their original position (cts and, 1), rest (ct 2), do an échappé sur les pointes without changing the position of the feet (cts 3, 4). Repeat all as long as desired. The hands may hold the skirt, or the arms be held in Second Position.

ENTRECHAT À QUATRE, ÉCHAPPÉ AND 2 RELEVÉS

Do the previous exercise once (cts 1-4), rise onto R point, bending L foot in front of R ankle or calf (ct 5), lower both heels to Fifth Position

with L foot in front (ct 6), rise onto L point bending R foot in front (ct 7), lower the heels with R foot in front (ct 8). Repeat all as long as desired.

On ct 5 the shoulders should turn a little to L, and on ct 7 to R.

2 ENTRECHATS À QUATRE AND 3 ÉCHAPPÉS

Starting with R foot in front, bend the knees slightly, then do an entrechat, finishing with the feet in the same position (ct 1), without pausing repeat this entrechat (ct 2), do 3 échappés changés (cts 3-8), finishing with L foot in front. Repeat all, starting from this closing position, and continue the exercise as long as desired.

ENTRECHAT AND ÉCHAPPÉ TWICE, 4 RELEVÉS ON ONE FOOT

Do entrechat échappé as described in a previous exercise (4 cts), repeat (cts 5-8), rise onto R point 4 times while keeping L foot lifted high backward from the hip (cts 9-16). Upon lowering the heel after the last rising, bring L foot down to R foot in Fifth Position behind. During cts 1-8 the arms are in Second Position or both hands hold the skirt, and during cts 9-16 in Third Position Amplified, R arm up.

PLANNING LESSONS

from this book

The ideal lesson in toe dancing contains a special exercise for giving strength and freedom to each part of the legs and torso separately, then plastic exercises for all parts together. Some form of the following exercises should always be given:

Plier to strengthen the thighs and knees.

Petits Battements to strengthen the feet.

Grands Battements, or other exercises in lifting the leg, for freedom at the hip-joint.

Ronds de Jambe (petits or grands) for smooth motion at the hip-joint.

Petits Battements sur le Cou de Pied for quick action at the knee-joint.

Bending exercises for the torso.

Plastic exercises for the entire body.

Exercises at the center. These consist of a repetition of many or all of the exercises just practiced at the bar. For the sake of variety these may be practiced alternating the feet, moving forward, then backwards.

Other exercises should follow to bring dexterity, balance and various qualities of good dancing.

A dance should finish the lesson to arouse interest by supplying a reason for the exercises. It should not be started with the first lesson, but may be taught early in the course by having pupils dance it on the balls of the feet at first. Then when their feet become strong enough they may do the same dance on the points.

SAMPLE LESSON No. 1

A first lesson for very young children who are beginners in dancing, to be practiced for 3 or preferably 5 consecutive lessons.

PART I—*At the Bar*

1. Correct standing position with heels together and toes turned outward to 90°. Page 41.
2. Arm positions, using one arm at a time, moving the arm from the stationary position (in front of the thigh) to First, Second, Third and Third Amplified Positions, the teacher naming the positions as they take them.
3. The 5 standard foot positions in front, then in the rear. Page 80.
4. The 4 elevations of the foot, 1st exercise. Add the 2nd exercise during the 2nd and following lessons. Page 84.
5. Demi-Plier 8 times in First and 8 times in Second Position, using 2 cts to bend and 2 cts to rise. Page 87.

6. Pliés Battements 8 times forward and 8 times backward with each foot. Page 101.
7. Sideward bending with pointing the foot. Page 158.
8. Demi-Échappé 8 or 16 times, holding bar with both hands. Page 129.

PART II—*At the Center*

9-15. Repeat the above exercises at the center.
16. Plastic Exercise. Page 190.
17. The Courtesy. See Book I of the Chalif Text Book of Dancing.
18. Studies in Rhythm by Clapping the Hands.

The object of this exercise is to teach listening to the music. The pianist may play 2/4 time while the children clap their hands on ct 1 of each measure, then once to each count. She may then play 4/4 time and waltz or mazurka time while they clap on the first, then on every count of the measure. A most valuable exercise is clapping on ct 1 and ct 3 of waltz or 6/8 time music.

The children may keep time with the feet instead of clapping, by beating the ball of the foot against the floor while the heel remains always on the floor. When 3/4 time is used, do thus: beat with the ball of the foot, finishing with foot lifted but heel on the floor (ct 1), turn the toe in (ct 2), turn it out (ct 3.)

19. March out to Polonaise music. See Book IV.

SAMPLE LESSON No. 2

For beginners in toe dancing who are not extremely young and have had some dancing before.

To be practiced for 3 or 5 consecutive lessons.

PART I—*At the Bar*

1. Demi-Plier 8 times in Third and 8 times in Fourth Position. Page 87.
2. Petits Battement relevés in Second Position. Page 99.
3. Petits Battements in all 3 directions. Page 92.
4. Plier in First and Second Positions, 8 times in each. Page 88.
5. Petits Battements sur le Cou de Pied, 1st exercise. Page 119.
6. Grands Battements in Second Aerial Position. Page 132.
7. Petits Ronds de Jambe Pliés. Page 112.
8. Twisting at the bar. Page 160.
9. Échappés sur les pointes, holding the bar with both hands. Page 129.

PART II—*At the Center*

10-17. Repeat the above 8 exercises.

18. Pas de Bourrées Changés. See Book II, page 142.
19. Point twice and Pas de Bourrée Changé. Book II, page 145.

20. Tour sur les pointes (this volume, page 178), but executed on the balls of the feet.
21. Plastic Exercise. Page 191.

SAMPLE LESSON No. 3

This and the following sample lessons are not to be used as first lessons for classes. Each will be somewhat more difficult than the one preceding it, and each should be practiced for 4 or 5 consecutive lessons.

PART I—*At the Bar*

1. Demi-Plier in Fifth Position. Page 87.
2. Stretching the arch and ankle, 1st exercise. Page 161.
3. Petits Battements 16 times in each of the 3 directions. Page 92.
4. Rond de Jambe Plié and Petit Battement. Page 205.
5. Petits Battements Degagés. Page 103.
6. Petits Battements sur le cou de pied, 2nd and 3rd exercises. Page 122.
7. Petit Battement and Grand Battement in Second Position, the next lesson in Fourth Position forward and backward. Page 209.
8. Forward and backward bending and twisting at the bar. Pages 159, 160.
9. Petit Battement and Échappé. Page 223.

PART II—*At the Center*

10-17. Repeat the above 8 exercises.

18. Pas de Bourrée Changé and Échappé. Page 229.

19. Échappé and Tour sur les pointes. Page 244.

20. 2 Échappés and 2 Tours sur les pointes. Page 244.

21. Plastic Exercise. Page 192.

22. Begin a simple toe dance, e.g., "La Mort de Papillon" (or some other of similar simplicity).

SAMPLE LESSON No. 4

PART I—*At the Bar*

1. Demi-Plier in Fifth Position and Petit Battement. Page 197.

2. Petits Battements in quick tempo. Page 106.

3. Petit Rond de Jambe and Point. Page 202.

4. Petits Battements Frappés. Page 126. During the following lessons add some battus before extending the foot. Page 126.

5. Stretching the Arch and Ankle, 2nd exercise. During the following lessons practice the 3rd exercise. Page 161.

6. Flexer le Genou. Page 135.

7. Forward and backward, sideward bending and twisting of the trunk. Pages 158-160.
8. Stretching and turning out the legs, 1st exercise. Later substitute the 2nd and 3rd exercises, etc. Page 164.
9. Grands Fouettés. Page 137.
10. Bourrée à Terre, preparatory and 1st exercises. Page 168.

PART II—*At the Center*

11-19. Repeat the above 10 exercises.

20. 2 Pas de Bourrée and Échappés. Page 230.
21. Practice the original polka, dancing on the balls of the feet, as described in Book II, page 163. The Polka is hop, slide, change, leap.
22. Polka, point and 2 échappés. Page 246.
23. 3 Tours sur les pointes and point. Page 245.
24 2 Tours sur les pointes and Bourrée à Terre. Page 245.
25. Plastic Exercise. Page 194.
26. A dance of medium difficulty (grade 2).

SAMPLE LESSON No. 5

PART I—*At the Bar*

1. Demi-Plier and Plié Rond de Jambe from front to back. Page 198.
2. Petits Ronds de Jambe Relevés. Page 114.

3. Grands Battements in Second and Fourth Position in front alternately. Page 132. Repeat lifting the foot to Second and Fourth Position behind alternately. Page 132.
4. Développé forward only. On the 3rd repetition of this lesson add Développé backward and sideward. Page 143.
5. Backward bending at the bar. Page 158.
6. Petits Battements sur le cou de pied, 4th exercise. Page 122.
7. Stretching the arch, 3rd exercise. Page 162.
8. Petits Ronds de Jambe in quick tempo. Page 115.
9. Échappés sur les pointes, 2nd and 3rd exercises. Page 130.
10. Petits Battements sideward, forward, sideward, backward. Page 96.
11. 2 Échappés and 1 Relevé sur les pointes. Page 174.
12. Pas de Bourrée sur les pointes. Page 173.
13. Flexions de Genoux alternatifs sur les pointes. Page 172.

PART II—*At the Center*

14-26. Do the above 12 exercises at the center.

27. Bourrée à Terre sur les pointes, 3rd exercise. Later add 4th and 5th exercises. Page 168.

28. Échappés en tournant, at first using 8 of them to turn, then 4. Page 238.
29. Balancé forward and backward on the points. Page 245.
30. Plastic Exercise. Page 193.

Dance (grade 2-3).

SAMPLE LESSON No. 6

PART I—*At the Bar*

1. Plier and elever in Fifth Position on the points. Page 90.
2. Petit Battement and Grand Battement. Page 208.
3. 3 fast Petits Ronds de Jambe and rest and Plié Rond de Jambe from front to back.
4. Grands Ronds de Jambe, 1st exercise. Page 147. After 4 or 5 lessons substitute Grands Ronds de Jambe Pliés. Page 151.
5. Petits Battements sur le Cou de Pied, 5th and 6th exercises. Pages 122, 123.
6. Petit Battement, Petit Rond de Jambe and Petits Battements sur le Cou de Pied. Page 216.
7. Stretching the arch and ankle, 3rd and 4th exercises. Page 162.
8. Petits Battements sur le Cou de Pied and Grand Rond de Jambe. Page 222.

9. Relevés sur la pointe, with free foot lifted backward. Page 176.
10. 2 slow and 3 fast Petits Battements. Page 207.
11. 2 Pas de Bourrée Changés and step forward on 1 point. Page 246.
12. 7 Ronds de Jambe from the knee down and Développé, in combined directions. Page 221.

PART II—*At the Center*

13-24. Repeat the above 12 exercises.

25. Polka, Brisé, Relevé. Page 248.
26. 2 Échappés and 2 Relevés. Page 239.
27. 1 Échappé and 1 Relevé, moving backwards. Page 236.
28. 8 Relevés alternating, moving backwards. Page 237.
29. 7 Pirouettes sur la pointe and point the free foot forward. Page 186.
30. Échappé and entrechat. Page 250.
31. Plastic Exercise. Page 195.

Dance (grade 3-4).

SOME OF THE

PUPILS

of

The CHALIF SCHOOL

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Grace Cody

Marley

Grace Cody

Harriet Hoctor

Lorraine Manville

Harriet Hoctor

Adeline Rotty

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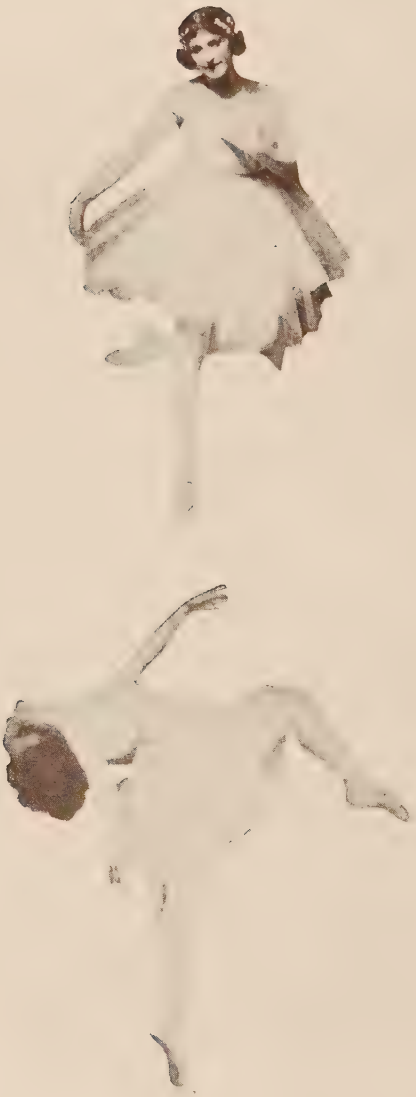

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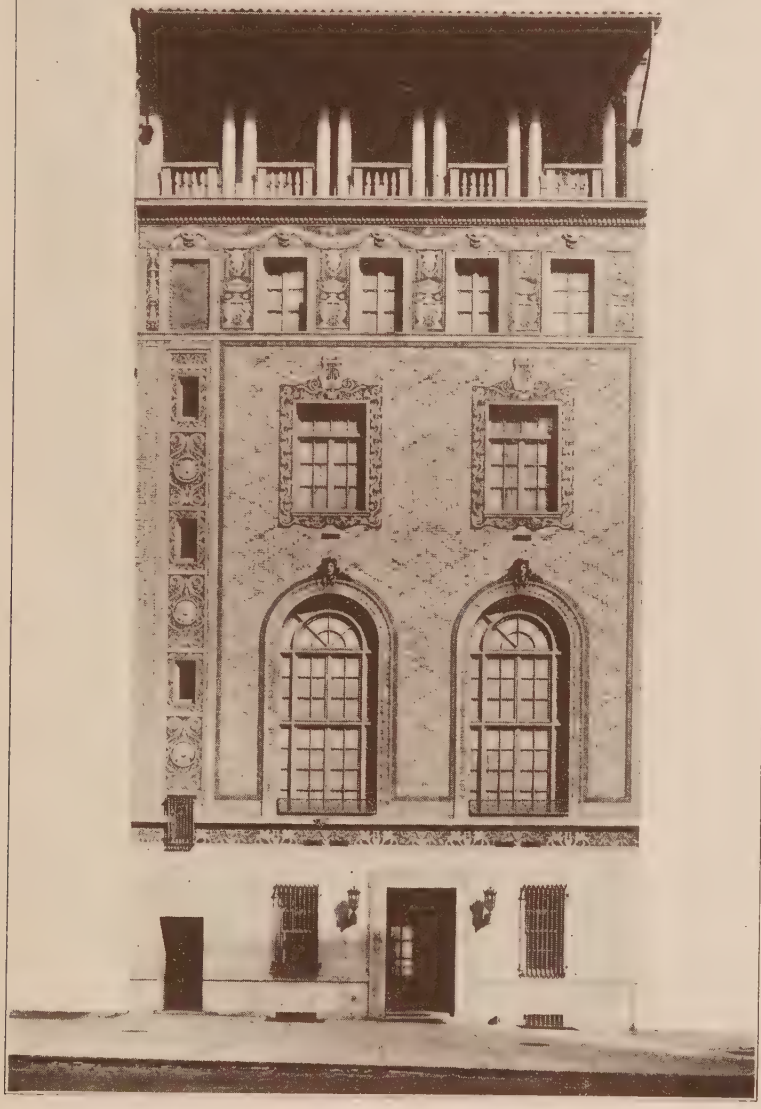

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INDEX

PAGE

Accuracy 33
Adagio 155
Adagio Movement 31
Aplomb 23
Arm Positions, The Chalif 77

Backward Bending 158
Ballon 26
Bar Practice 75
Bourrée à Terre sur les pointes 168

Center Exercises 241
Clarity 34
Correct Posture 41
Combinations Containing Développés and Grands Ronds de Jambe..... 218
Combinations Containing Échappés sur les pointes 223
Combinations Containing Petits Battements and Grands Battements..... 207
Combinations Containing Petits Battements sur le Cou de Pied..... 212
Combinations Containing Petits Ronds de Jambe.. 201
Combinations Containing Plier and Demi-Plier.. 197
Combinations Containing Relevés sur la pointe... 231
Combinations of Exercises 197

Dancing and Toe Dancing...11
Demi-Plier 87
Details of Technique..... 40
Développés 143
Dexterity 32

PAGE

Échappés et Relevés Alternatifs 236
Échappés et Relevés sur les pointes 128
Échappés sur les pointes.. 128
Élévation 25
Elevations, The Four..... 84
Expression 55
Expression versus Affectation 61

Feet 50
Flexer le Genou..... 135
Flexions de Genoux Alternatifs sur les pointes. 172
Foot Positions, The Five Standard 80
Forward and Backward Bending 159
Freedom 22

Grands Battements..... 132
Grands Fouettés 137
Grands Ronds de Jambe... 147
Grands Ronds de Jambe Pliés 151

Habit 39
Harmony 35
Hip-Joint 46

Knees 47

Lines 36

Majesty 59

Pas de Bourrée Changé sur les pointes 173
Pavlowa 18
Petits Battements..... 92

PAGE

Petits Battements Dégagés 103
Petits Battements Frappés 126
Petits Battements in Quick Tempo 106
Petits Battements Relevés. 99
Petits Battements sur le Cou de Pied..... 119
Petits Ronds de Jambe.... 109
Petits Ronds de Jambe en l'air 152
Petits Ronds de Jambe in Quick Tempo 115
Petits Ronds de Jambe Relevés 114
Pirouettes sur le cou de pied 183, 186
"Placing" the Legs..... 44
Plastic Exercises 190
Plasticity of Body..... 29
Plier 88
Pliés Battements 101
Pliés Ronds de Jambe.... 112
Pliés Rondes de Jambe et Degager 156

PAGE

Relevés sur la pointe..... 174
Ronds de Jambe..... 140
Rules of Lines..... 38

Sample Lessons 253
Sincerity 65
Sideward Bending 158
Spontaneity 63
Staccato Movement 33
Strength and Plasticity.... 27
Strength and Suppleness.. 28
Stretching and Turning Out the Legs..... 163
Stretching the Arch and Ankle 161

Teaching 68
Technique 22
Toe Dancing 14
Tour Arabesque 188
Tours sur les pointes..... 178
Twisting the Trunk..... 160

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